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MUSICAL ORNAMENTS

H. A. HARDING.

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(Principal of the Guildhall School of Music.)

Musical Ornaments,

SIMPLY EXPLAINED,

NUMEROUS EXAMPLES FROM THE WORKS OF

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One Hundred Questions & Exercises

BY

H. A. HARDING,

MUS. DOC., OXON.

(Licentiate of the Royal Acedemy of Music, Fellow of the Royal College of Organists, and Licentiate of Trin. Coll., London.)

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PREFACE TO FIRST EDITION.

The Author is aware that it would be misleading to lay down absolute laws for the interpretation of Ornamental Signs and Notes, it being impossible to reduce the intentions of the different composers to a definite formula. In fact, the greatest performers do not altogether agree in their rendering of the older graces, and it is well understood that some of the signs are brought down to us by traditions, which cannot be regarded as authoritative and final. Therefore the rules given in the following pages should be regarded as applying *generally* rather than *dogmatically*.

H. A. H

BEDFORD,

PREFACE TO SEVENTH EDITION.

To this Edition have been added numerous Questions and Exercises which, it is hoped, will be of value to Students especially to those who are preparing for musical examinations.

H. A. H.

PREFACE TO ELEVENTH EDITION.

In response to numerous requests I have written a Key to the Questions and Exercises, which is published separately.

H. A. H.

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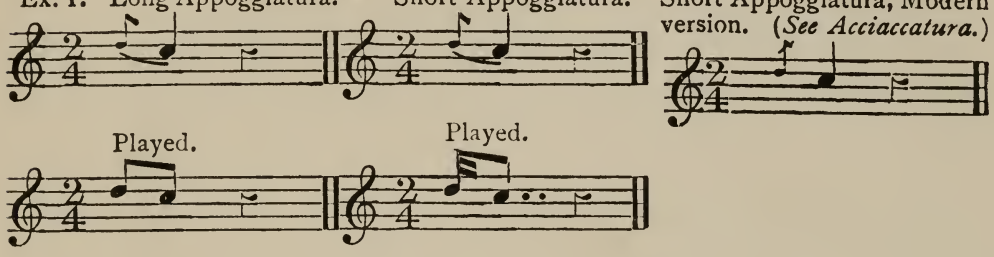
MUSICAL ORNAMENTS.

THE APPOGGIATURA.

(Leaning-note, from the Italian, *Appoggiare*; German, *Vorschlag*; French, *Port de Voix.*)

1.—There are *two* kinds of Appoggiatura, the Long and the Short (the latter is called the Acciaccatura in *modern* music); the time value of the Appoggiatura is taken from the note before which it is placed (called the Principal note); the Long Appoggiatura takes an appreciable amount—one half, two thirds, etc.,—the Short Appoggiatura is played as quickly as possible, and only robs the Principal note of a small portion of its value; both kinds of Appoggiatura necessarily more or less delay the sounding of the Principal note. In old music both the Long and Short Appoggiatura are indicated by the same sign, viz :— a note printed in small type.

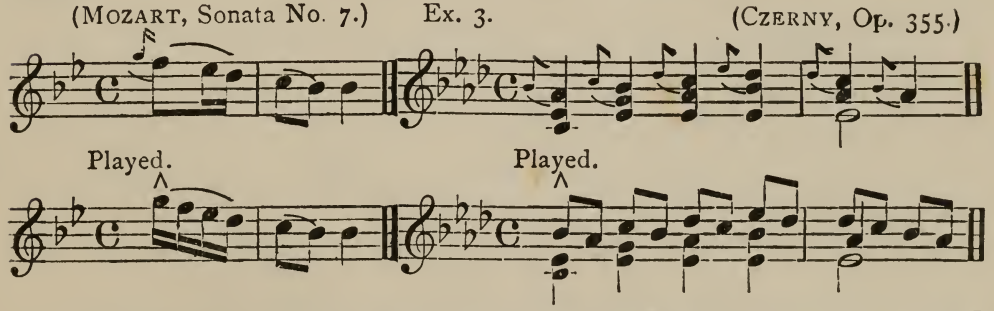
Ex. 1. Long Appoggiatura. Short Appoggiatura. Short Appoggiatura, Modern version. (*See Acciaccatura.*)



THE LONG APPOGGIATURA.

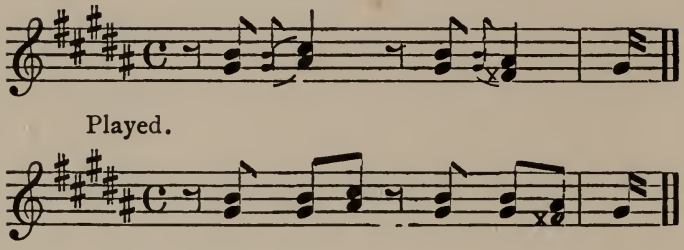
2.—The Long Appoggiatura is not often found in music composed since the end of the eighteenth century.* It is indicated by a note printed in small type (not counted in the time value of the bar) placed before a Melody note (Principal note), from which (if divisible into two parts) it takes half its value; *the accent is upon the Appoggiatura.*

Ex. 2. (Mozart, Sonata No. 7.) Ex. 3. (Czerny, Op. 355.)



* Modern composers write the Long Appoggiatura with ordinary sized notes, embodied in the time of the bar.

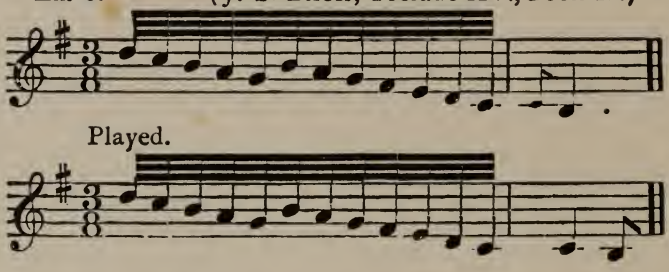
Ex. 4. (J. S. BACH, Prelude XVIII, Book II.)



3.—When the Long Appoggiatura is placed before a dotted note, it generally takes two thirds of its value :—

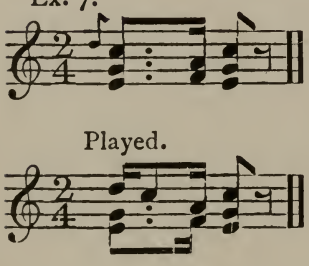
Ex. 5.

Ex. 6. (J. S. BACH, Prelude XV., Book II.)



4.—When the Long Appoggiatura is placed before a short dotted note, it *sometimes* takes one third of its value :—

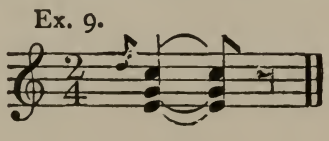
Ex. 7.



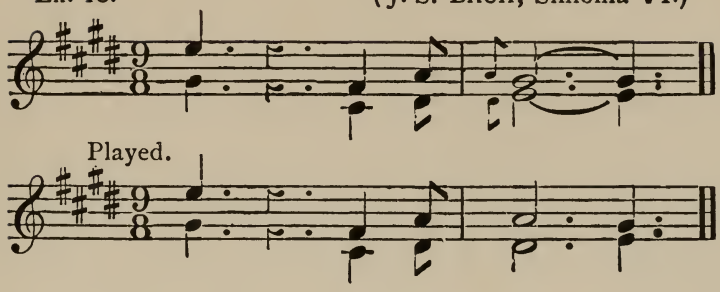
Ex. 8. (J. S. BACH, Organ Prelude and Fugue in B minor.)

5.—When the Long Appoggiatura is placed before a note tied to a shorter one, it takes the whole value of the first note, even if it be a dotted one. (See Ex. 10.)

Ex. 9.

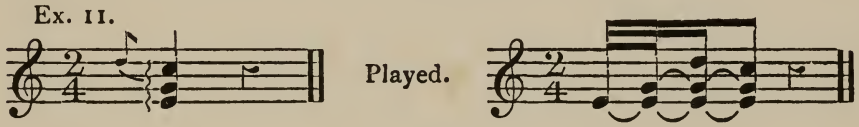


Ex. 10. (J. S. BACH, Sinfonia VI.)



6.—When the Long Appoggiatura is placed before the highest note of an Arpeggio chord, it should be played as follows :—

Ex. 11.

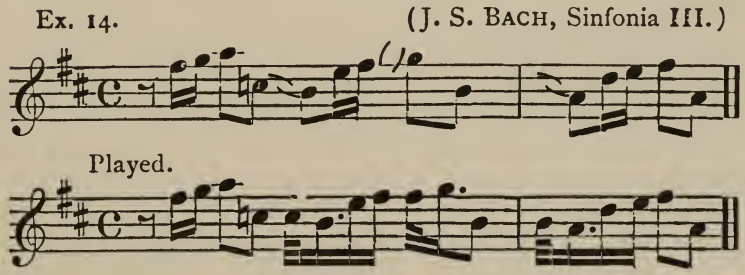


THE SHORT APPOGGIATURA.

7.—In old music the Short Appoggiatura is sometimes indicated by a hook, or two hooks, from above ~ ~, from below (, (,* (see J. S. Bach's Suites,)

Ex. 12. Ex. 13.

Ex. 14. (J. S. BACH, Sinfonia III.)



but the Short Appoggiatura is often expressed by a small note in precisely the same manner as the Long Appoggiatura, it is therefore

* In J. S. Bach's original MSS. the Short Appoggiatura is generally indicated by these hooks.

very difficult to distinguish between them;* it may be helpful to remember that in the works of J. S. Bach, the Short Appoggiatura is more frequently intended than the Long. Bach generally incorporated the Long Appoggiatura in the text with notes of ordinary size.

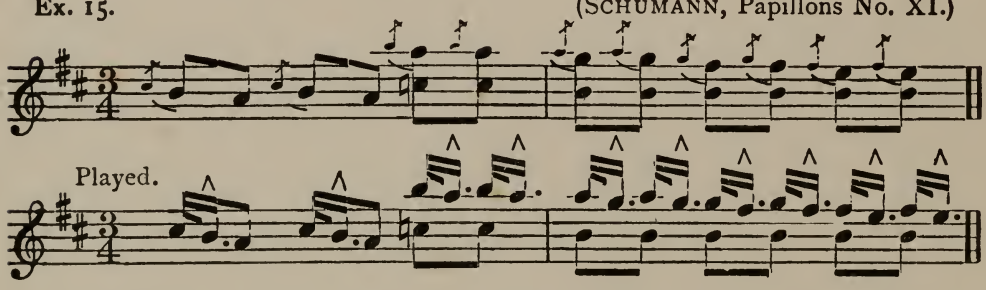
8.—The Short Appoggiatura in modern music is more easily discernible, because it has a stroke across its stem and hook 𝅘𝅥𝅯, and it is now called the Acciaccatura. In some compositions written at the end of the eighteenth and the beginning of the nineteenth century, the Appoggiatura is written, when the Acciaccatura is intended, and *vice versa*; the opinions of the various authors differ as to *when* this is the case, therefore it is impossible to give any reliable rules on the subject.

THE ACCIACCATURA.

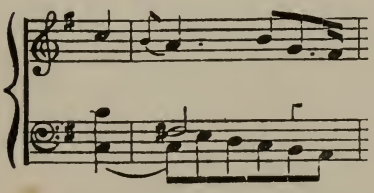
(Italian, *Acciacare*, to crush.)

9.—The Acciaccatura is played rapidly on the beat of the Principal note, *which retains its accent.*

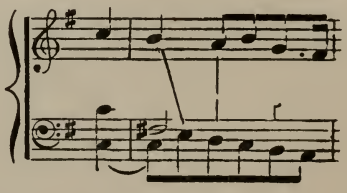
Ex. 15. (SCHUMANN, Papillons No. XI.)



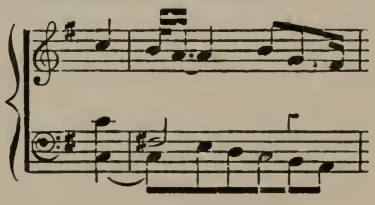
* Sometimes, however, the accompanying harmony will help the student to arrive at a right conclusion as to whether the Appoggiatura should be long or short, for instance, in the following extract from J. S. Bach's Sarabande, Suite V., it will be seen that the rule given in paragraph 3, for the Long Appoggiatura, is quite inapplicable, because of the consecutive fifths which ensue between Treble and Bass.



Played as a Long Appoggiatura.

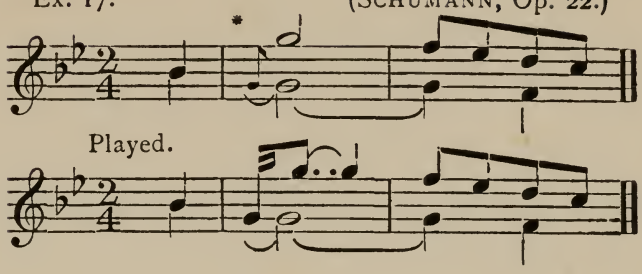


It is hardly necessary to say that the Short Appoggiatura is here intended.



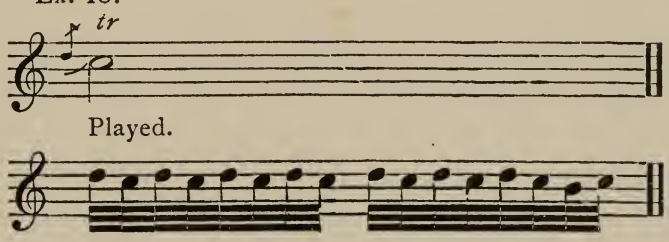
Ex. 16.

Ex. 17. (SCHUMANN, Op. 22.)

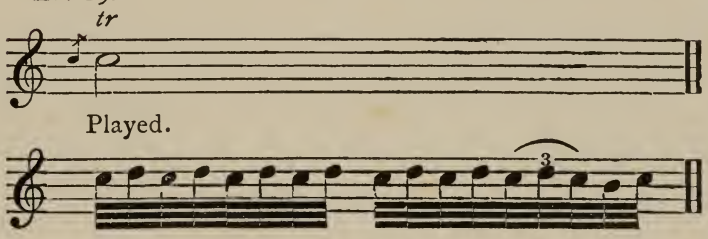


10.—When the Acciaccatura is placed before *a shake*, it simply indicates the note upon which *the shake* is to commence.

Ex. 18.

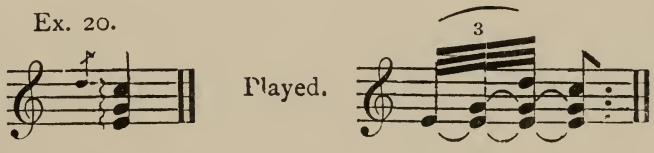


Ex. 19.

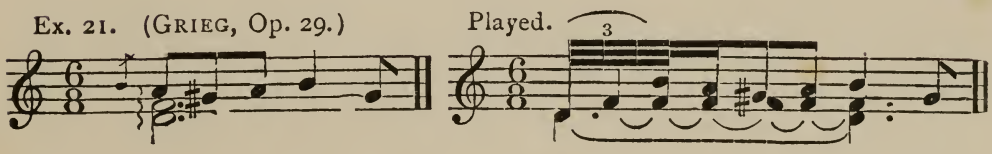


11.—When the Acciaccatura is placed before *the highest note* of an Arpeggio chord it should be played as follows :—

Ex. 20.



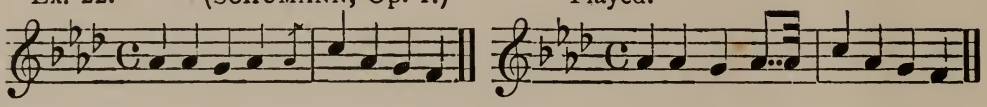
Ex. 21. (GRIEG, Op. 29.)



* Here the Acciaccatura belongs to the upper G.

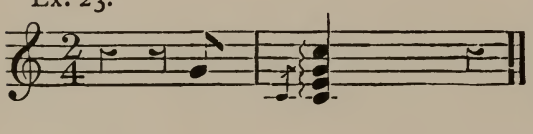
12.—When the Principal note is the first note of the bar, and the bar line separates the Acciaccatura from it,* it should be played as follows :—

Ex. 22. (SCHUMANN, Op. 1.) Played.



13.—When the Acciaccatura is placed before *the lowest note* of an Arpeggio chord, or of several Arpeggio notes (in small type), the time of the Acciaccatura should be taken out of the *preceding* note.*

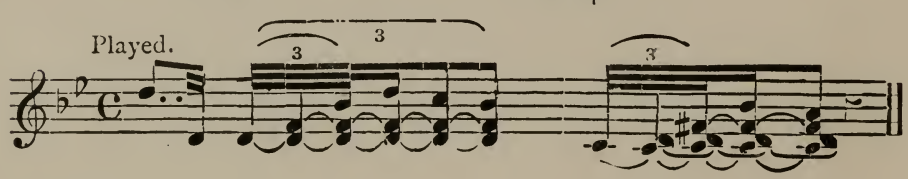
Ex. 23. Ex. 24.



Played. Played.

Ex. 25. (CHOPIN, Op. 37, No. 1.)

Played.



THE DOUBLE APPOGGIATURA.

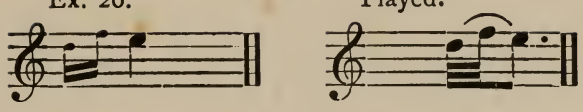
(German, *Doppelvorschlag, Anschlag.*)

14.—The Double Appoggiatura consists of two notes in small type, the time of which is taken from the Principal note, before which they are written ; the distance of the *first* of the two notes from the Principal note is not restricted, but the *second* note must be only one degree above or below it.

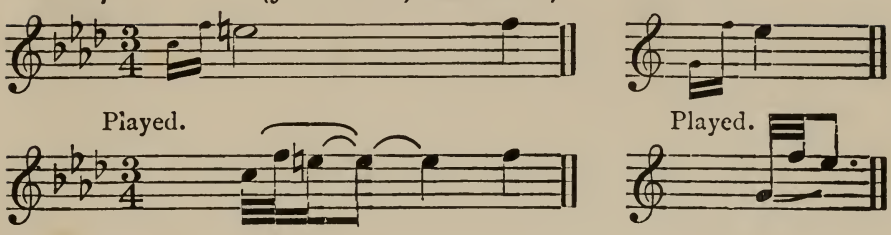
---

* See After Notes.

Ex. 26. Played.



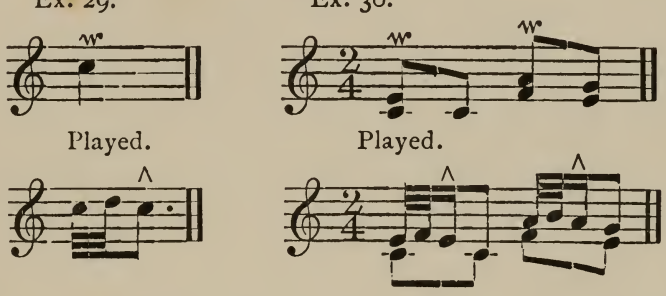
Ex. 27. (J. S. BACH, Sarabande.) Ex. 28.



THE UPPER MORDENT.

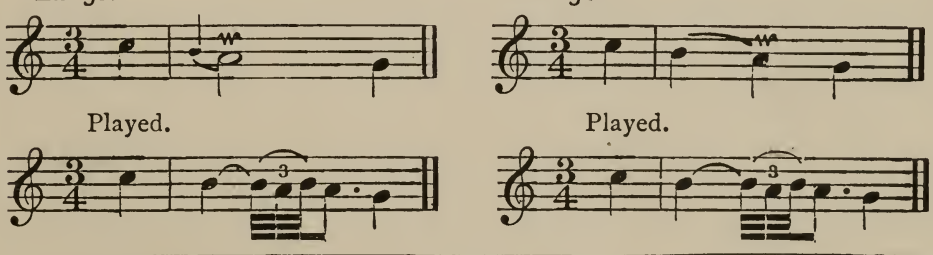
15.—The Upper Mordent 𝆔 (German, *Pralltriller*)* consists of the Principal note, the note of the scale above, and the Principal note again, played as quickly as possible in the time of the Principal note. The third note should be of longer duration than the preceding ones, *and should bear the accent.*†

Ex. 29. Ex. 30.



16.—When the note, upon which the Upper Mordent is placed is preceded by an Appoggiatura, the Mordent is delayed. The Appoggiatura is sometimes indicated by a slur, also by the old Short Appoggiatura sign ⌒.

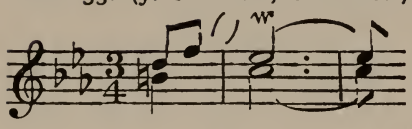
Ex. 31. Ex. 32.



* The Upper Mordent sign 𝆔 (*Pralltriller*) is often used to indicate the shake, especially by J. S. Bach. (See paragraph 62.)

† In quick passages the accent is often necessarily upon the *first* note of the Upper Mordent.

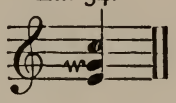
Ex. 33. (J. S. BACH, Courante.)



Played.

17.—When the Upper Mordent is placed before a chord, it only affects the particular *note* before which it is placed.

Ex. 34.



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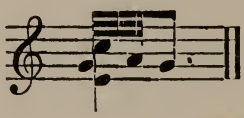
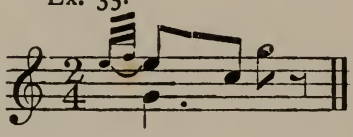


18.—The Upper Mordent is sometimes indicated by the actual notes printed in small type. (See *After Notes*, Ex. 140, paragraph 73.)

Ex. 35.



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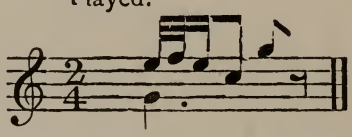
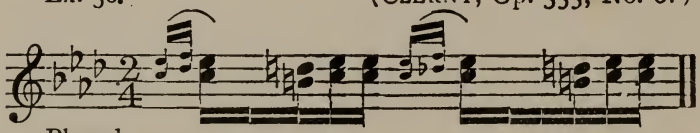


Ex. 36. (CZERNY, Op. 355, No. 6.)



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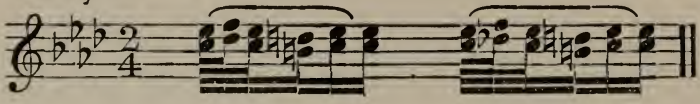
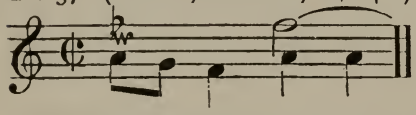


19.—When an accidental is placed above the Upper Mordent sign, it signifies that the *upper note* is to be raised or lowered a semitone.

Ex. 37. (GRIEG, Musette, Op. 40.)



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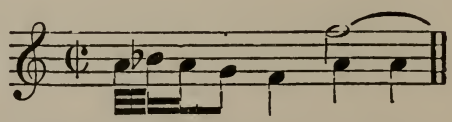
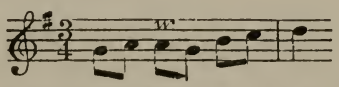
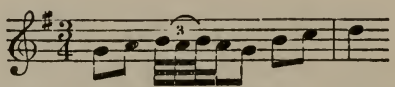


A good effect is often produced by beginning the upper Mordent with a Short Appoggiatura when the Principal note is preceded by one of the same pitch. (See Shakes, paragraph 55.)

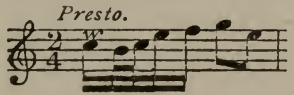


Played.

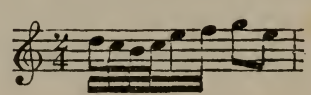


In some cases when it is impossible to execute the three notes of the upper Mordent owing to the speed of the movement, an Acciaccatura only may be played.

Presto.



Played.

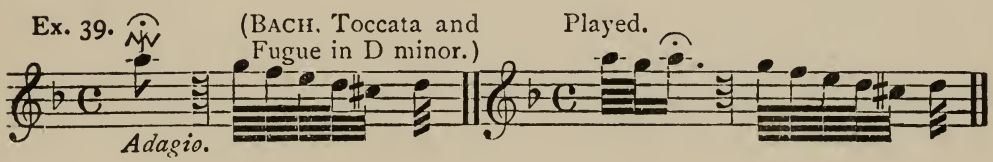


THE LOWER MORDENT.

20.—The Lower Mordent 𝆔 (German, *Mordent*) is not found in modern music; it consists of the Principal note, the note of the scale below* (unless otherwise indicated), and the Principal note again, played as rapidly as possible in the time of the Principal note; *the third note* should be of longer duration than the preceding ones, and *should bear the accent.*

Ex. 38.

Ex. 39. (BACH, Toccata and Fugue in D minor.)

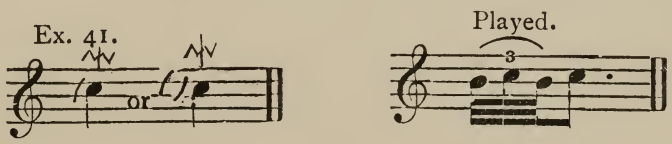


21.—When an accidental is placed below the Lower Mordent sign, it signifies that the lower note is to be raised or lowered a semitone.

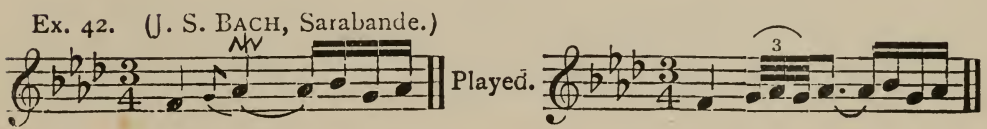
Ex. 40. (J. S. BACH, Fugue XII., Book II.)

22.—In old music the Short Appoggiatura is sometimes combined with the Lower Mordent.

Ex. 41.



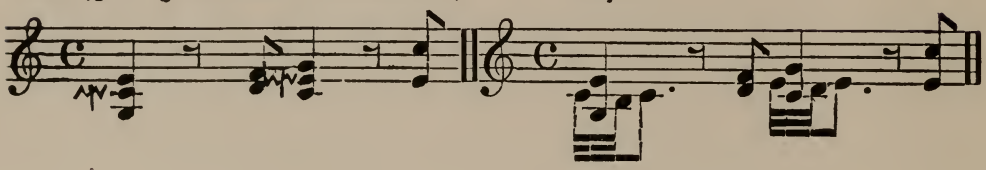
Ex. 42. (J. S. BACH, Sarabande.)



* The rule with some authors is, that the lower note should invariably be a semitone below the principal note.

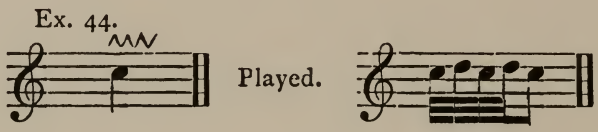
23.—When the Lower Mordent is placed before *a chord*, it only affects that particular note before which it is placed.

Ex. 43. (J. S. BACH, Praeludium.) Played.

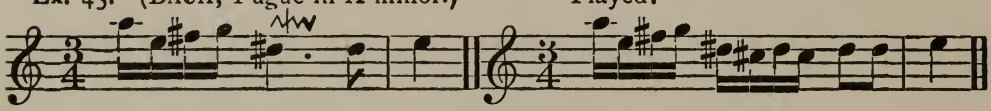


24.—The extended Mordents, Upper and Lower, ∿* ∿ consist of five notes instead of three.

Ex. 44.

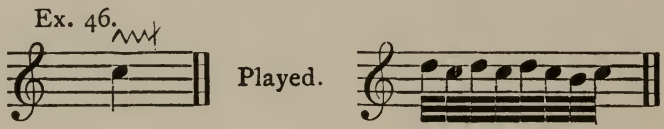


Ex. 45. (BACH, Fugue in A minor.) Played.



25.—The lower extended Mordent ∿ must not be mistaken for ∿, which signifies *the shake* with a turn, as follows :—

Ex. 46.



26.—The upper extended Mordent ∿ is often used in old music for the shake sign—there should be no turn, unless indicated by two small notes following the Principal note.

Ex. 47. (HANDEL, Air varied.)

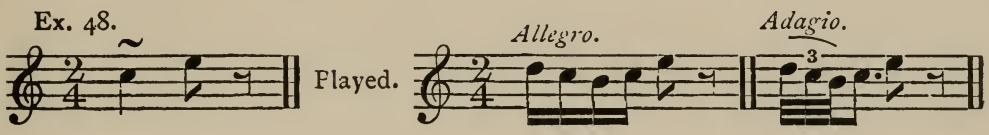
* This sign ∿ is often used in old music to denote a shake. (See par. 48.)

THE TURN.

(German, *Doppelschlag.*)

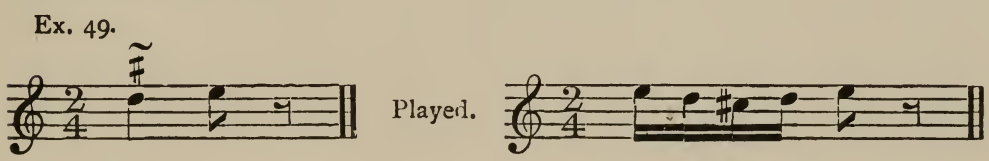
27.—The Turn ~ divides the note over which it is placed (the Principal note) into four notes, viz :—(in modern music*) the note of the scale above, the Principal note, the semitone below (see exceptions) and the Principal note again ; in *quick* time these notes should be equal, in *moderate* and *slow* time the last note should be longer than the others.

Ex. 48.

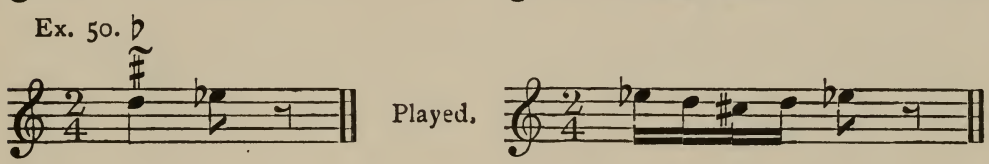


28.—When either of the notes of the Turn is to be accidentally raised or lowered, the necessary signs are generally placed over or under the Turn sign.

Ex. 49.



Ex. 50.



29.—Sometimes these necessary signs are omitted, though obviously intended ; *the following rules are given to help the student, when such is the case.*

30.—The *under* note of a Turn is generally a *semitone* below the Principal note, especially is this the case—

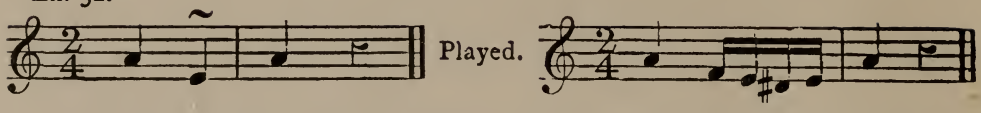
A. When the Turn is placed upon each note of a scale passage.

Ex. 51.

* In J. S. Bach's works the Turn should be played with the diatonic notes of the scale, unless otherwise directed.

B. When placed upon the fifth of the minor scale.

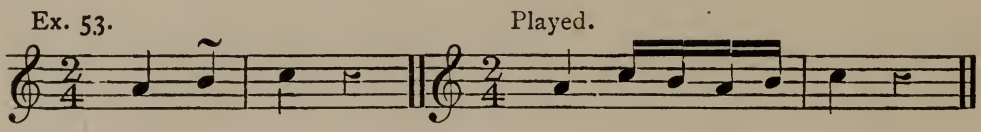
Ex. 52.



31.—The under note of a Turn may be a *tone* below the Principal note:—

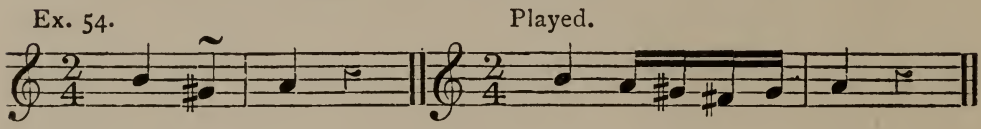
A. When the Turn is placed upon the second degree of the minor scale.

Ex. 53.



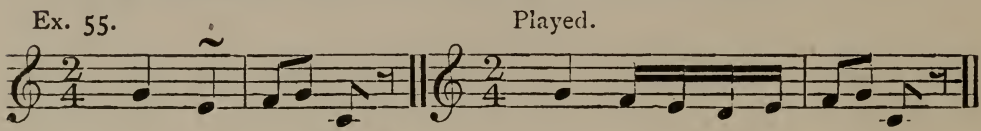
B. When placed upon the raised seventh of the minor scale.

Ex. 54.



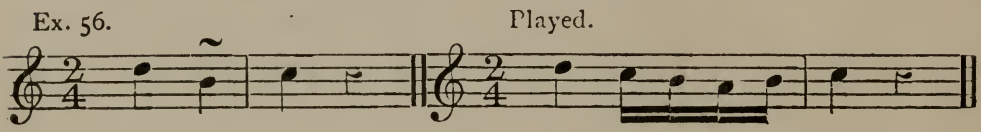
C. When placed upon the third of the major scale.*†

Ex. 55.



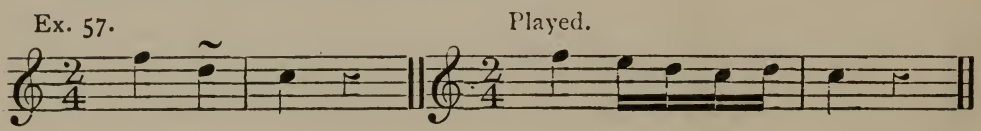
D. When placed upon the seventh of the major scale.*

Ex. 56.



E. When placed upon the second of the major scale followed by the key-note or third of the scale.

Ex. 57.



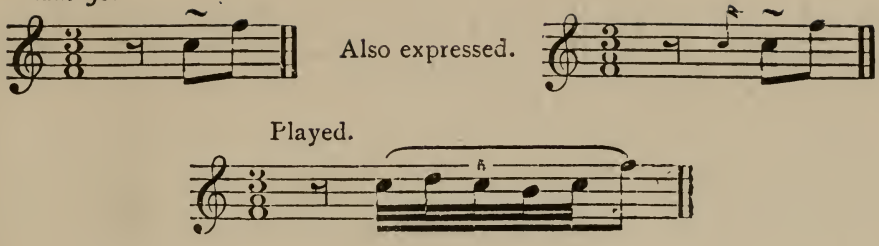
32.—When the Turn is placed over a note preceded by a rest, or staccato note, it should commence upon the Principal note (not upon the note above), making a Turn of five notes.

---

* Except in a succession of Turns upon a scale passage (see paragraph 30.)

† Except when it skips.

Ex. 58.

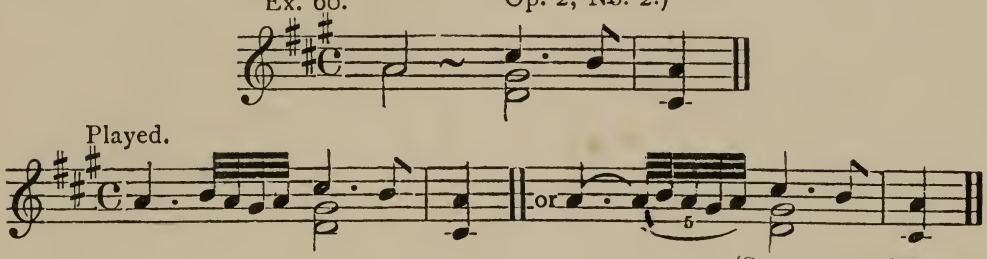


Ex. 59. (HAYDN, Sonata No. 1.)

33.—When the Turn is placed after *a long note*, the Principal note lasts for nearly its full value, leaving just enough time for the Turn at the end.

(BEETHOVEN, Sonata, Op. 2, No. 2.)

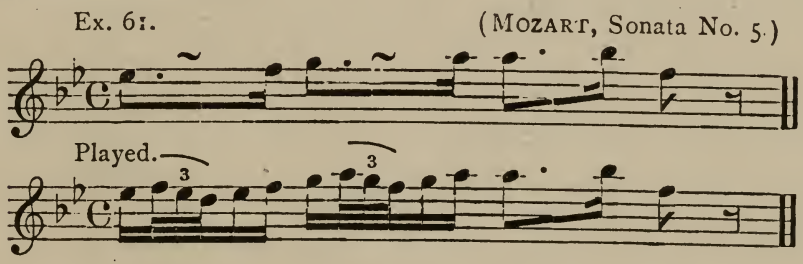
Ex. 60.



(See paragraph 45.)

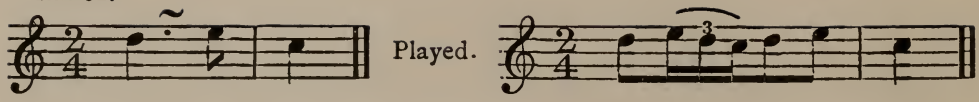
34.—When the Turn is placed over, or after a dotted note, followed by a note of the value of the dot, *completing the beat, or division of the beat, but not of the same pitch*, the last note of the Turn should take the place of the dot.*

Ex. 61. (MOZART, Sonata No. 5.)



* This rule only applies when the second note is not of the same pitch as the first note. (See paragraph 36.)

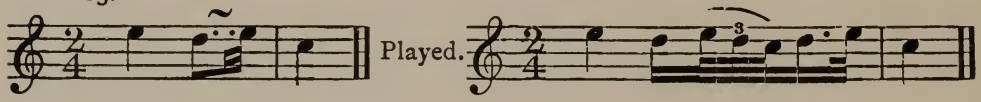
Ex. 62.



If, however, the dotted note (followed by a note equal to the dot), be preceded by a note of double its value *and of the same pitch*, the Turn should generally be played *before* the dotted note. (See Ex. 68.)

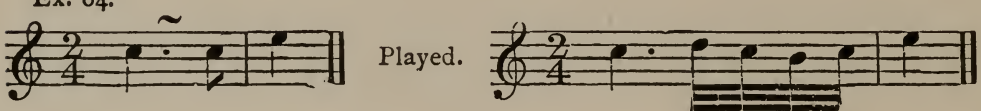
35.—When the Turn is placed over a *double dotted note*, it should end on the *first* dot.

Ex. 63.



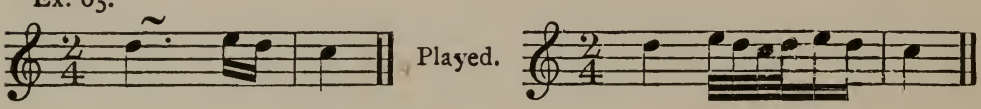
36.—When the Turn is placed over, or after a dotted note, followed by a note of the value of the dot, *and of the same pitch*, it should be played as if the Turn were placed over the *second note*.

Ex. 64.



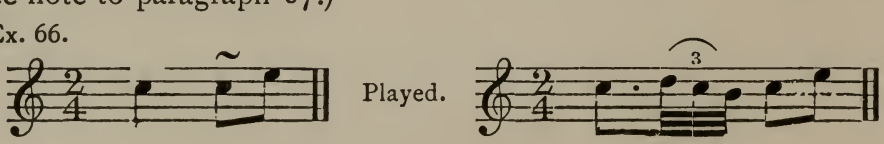
37.—When the Turn is placed over, or after a dotted note, followed by two short notes completing the beat, it should run on into the two notes without stopping on the dot.

Ex. 65.

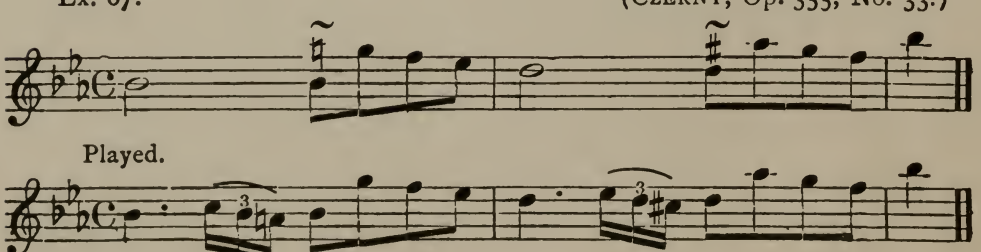


38.—When the Turn is placed over a note, preceded by *one of the same pitch* of twice or four times its value, it should be played *before* the note over which it is placed, even if the second note be dotted. (See note to paragraph 57.)

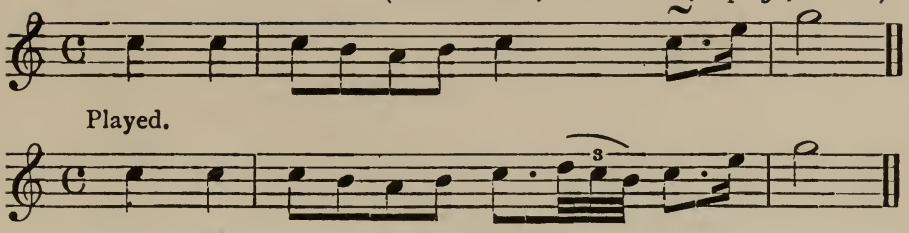
Ex. 66.



Ex. 67. (CZERNY, Op. 355, No. 33.)

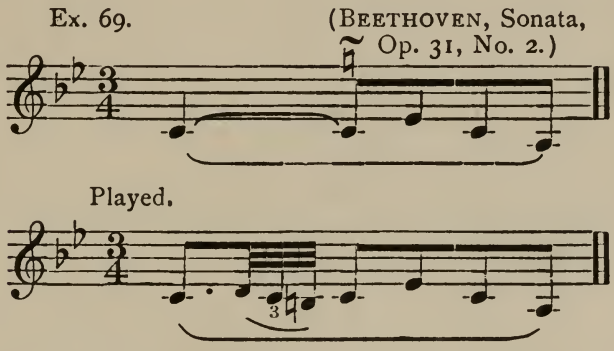


Ex. 68. (BEETHOVEN, Rondo in C, Op. 51, No. 1.)



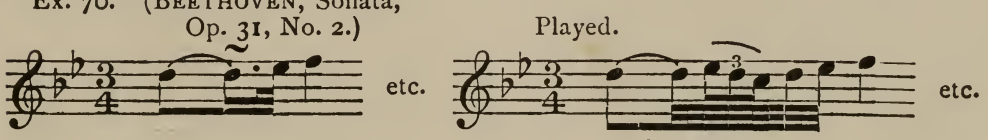
This rule also holds good when (under the same conditions) the two notes *are tied.*

Ex. 69. (BEETHOVEN, Sonata, Op. 31, No. 2.)



When, however, the *second of the two tied notes is dotted,* the Turn may be played as explained in paragraph 34.

Ex. 70. (BEETHOVEN, Sonata, Op. 31, No. 2.)

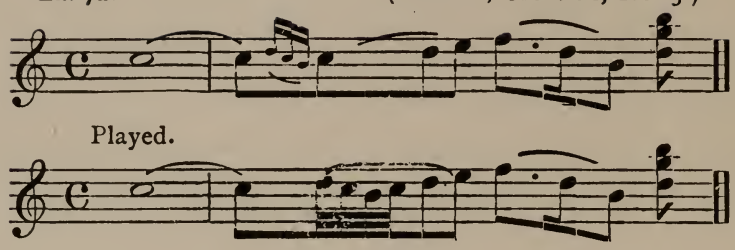


39.—When the Turn is written out *in full* (in small type), it is generally played in the same manner as when indicated by the usual sign ∼.

Ex. 71. (CLEMENTI, Op. 38, No. 2.)

40.—When only *three notes* of the Turn are written in small type before a note, the Turn should *generally* be played *upon* that note. (See paragraph 41.)

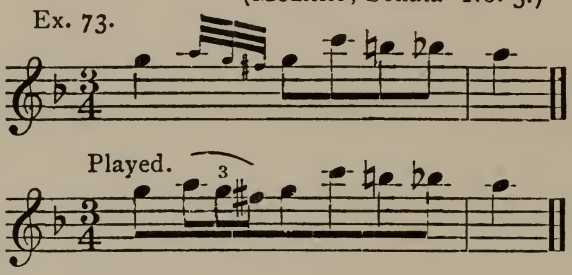
Ex. 72. (HAYDN, Creation, No. 5.)



41.—When three notes of the Turn, however, are written in small type before a note which is *half the value of the preceding note*, and consequently the same value as a dot, the Turn should be played *before the second note.* (See paragraph 34.)

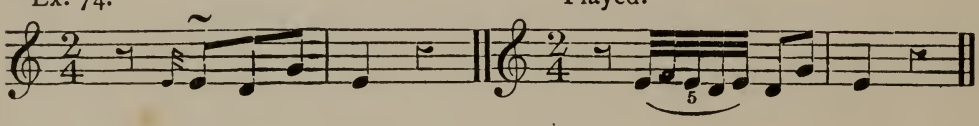
(MOZART, Sonata No. 3.)

Ex. 73.



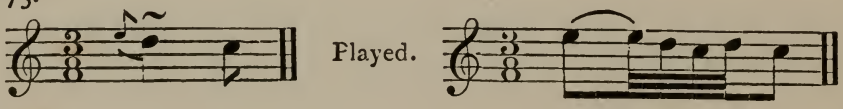
42.—When (as in old music) the Turn is placed over a note, preceded by a note, in small type, of the same pitch, the Turn commences upon the Principal note, *the small note is not struck.*

Ex. 74. Played.



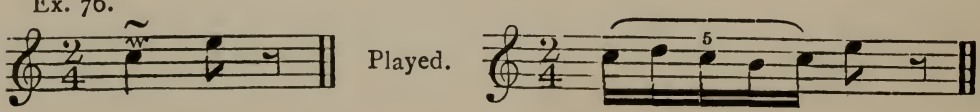
43.—When the Turn is placed over a note preceded by an Appoggiatura, the first note of the Turn is tied to the Appoggiatura.

Ex. 75.

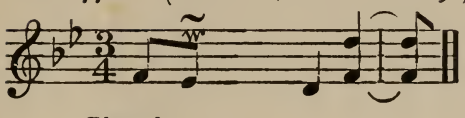


44.—When the Turn is combined with the Upper or Lower Mordent, a Turn of five notes is intended.

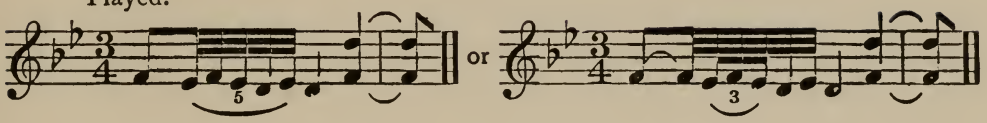
Ex. 76.



Ex. 77. (MOZART, Sonata No. 9.)

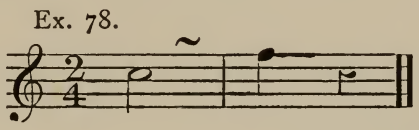


Played.

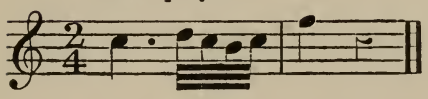


45.—When the Turn is played during the latter part of the Principal note, it is better *not to commence it upon a beat* or division of a beat.

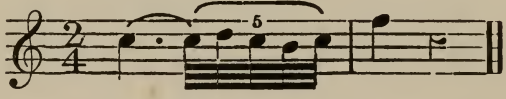
Ex. 78.



Often played.



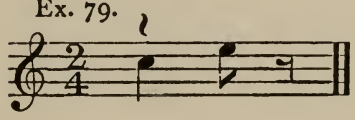
Is better expressed.



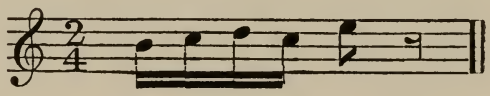
This rule, however, has not been strictly adhered to in the foregoing examples for the sake of clearness.

46.—The Inverted Turn consists of an exact reversal of the Direct Turn; it is indicated by ≀* but it is more often written in small notes.

Ex. 79.

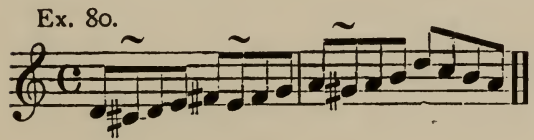


Played.

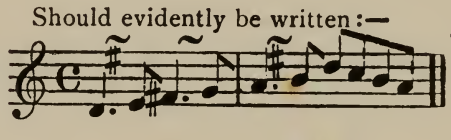


47.—Sometimes the student is puzzled by mistakes in notation; for instance, the following passage from Beethoven's Sonata, Op. 2, No. 3, first movement,

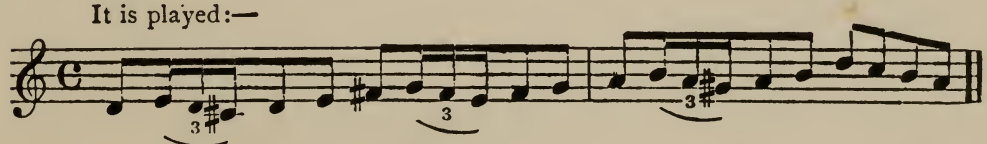
Ex. 80.



Should evidently be written:—



It is played:—



Also see Beethoven's Rondo in C, for the Pianoforte, Op. 51, No. 1, wherein a similar passage occurs.

---

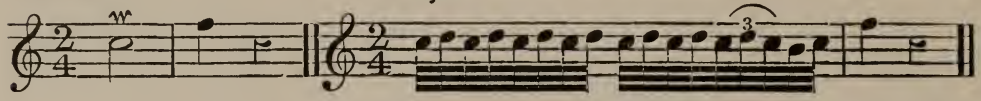
* Also by ∽ or ⊥.

THE SHAKE.

(Italian, *Trillo ;* German, *Triller ;* French, *Trille.*)

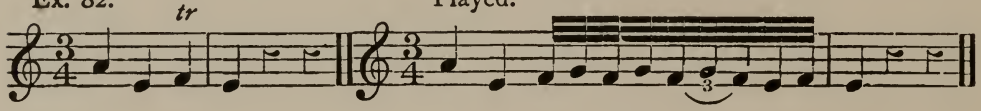
48.—The Shake is indicated by the sign *tr* (in old music by ∿, ∿∿), the note over which it is placed is called the Principal note. The Shake consists of the Principal note, and the note of the scale above* being played alternately in a rapid and regular manner, during the value of the Principal note.†

Ex. 81. Played.



49.—When the Shake is placed upon the sixth of the harmonic minor scale, the upper note must be the flattened seventh, because the note of the scale (the seventh) is an augmented second from the sixth.

Ex. 82. Played.

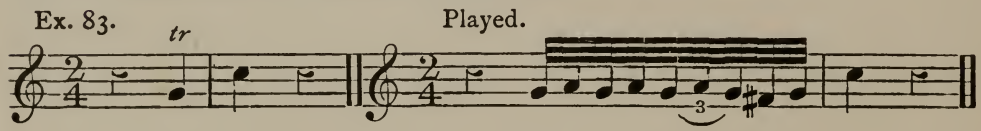


THE TURN OF THE SHAKE.

50.—The Shake generally ends with a Turn, whether indicated or not, especially is this the case—

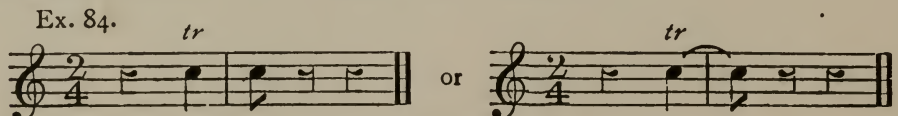
A. When it is followed by an accented note (the last note of the Turn of the Shake must be the Principal note ; to accomplish this it is often necessary to introduce a triplet near the end).

Ex. 83. Played.

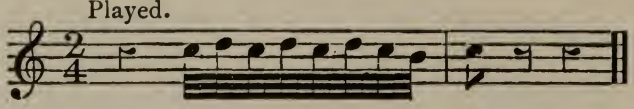


B. When (in modern music) it is followed by another note of the same name, whether tied to it or not, and the Turn should *end* upon the second note. (In old music, see paragraph 51 C.)

Ex. 84.



Played.

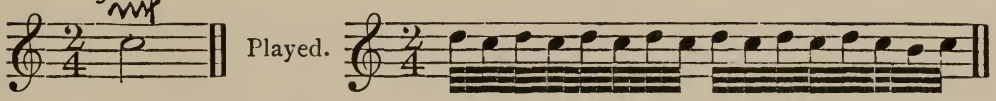


* There is one exception (see paragraph 49).

† A waved line is sometimes placed after the shake sign *tr* ~~~~~~~~ (see Ex. 90).

C. When (as in old music) it is indicated by ~~, ~~, ~~ or ~~.

Ex. 85.



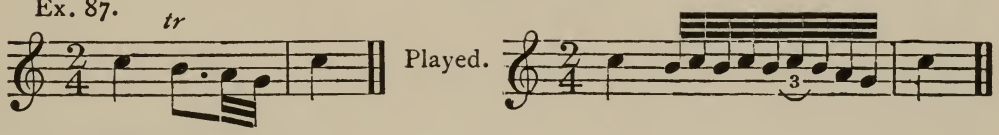
Observe that the Shake commences on the upper note. (See paragraph 54.)

51.—There is no Turn to the Shake—

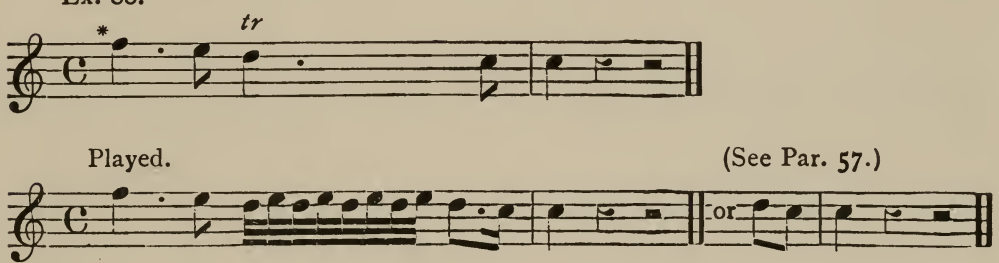
A. When it is followed by an unaccented note. (See paragraph 53.)

Ex. 86.

Ex. 87.

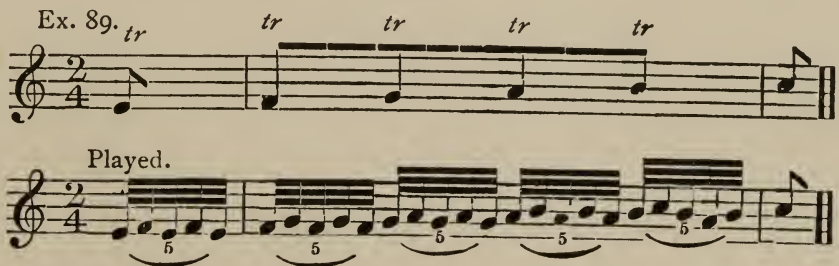


Ex. 88.



B. † In a succession of Shakes on a scale passage, (unless indicated) except after the last Shake.

Ex. 89.



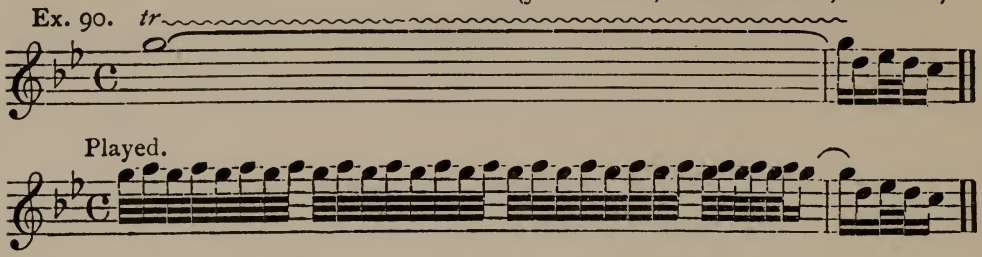
* There would be a Turn at the end, if this example were accompanied by Ex. 99.

† This rule is optional.

C. When (in old music, Bach, Handel,) it is placed upon a tied note. In this case the Shake ends a little before the second note; (for modern music, see paragraph 50 B).

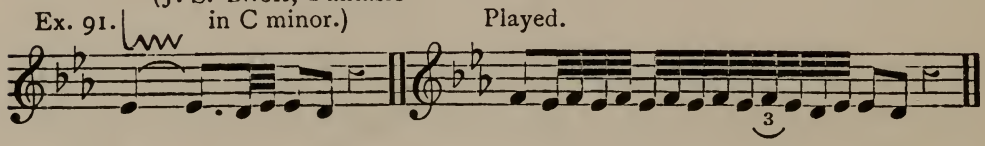
(J. S. BACH, Prelude XVI., Book I.)

Ex. 90. *tr*



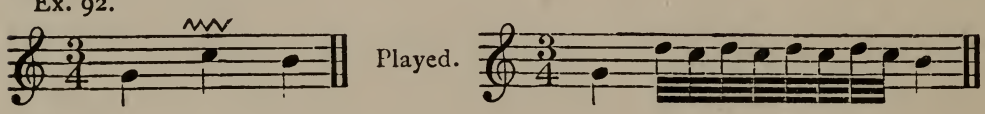
This rule does not hold good when the second of the tied notes is a *dotted* one, followed by two small notes indicating the Turn.

Ex. 91. (J. S. BACH, Fantasie in C minor.)

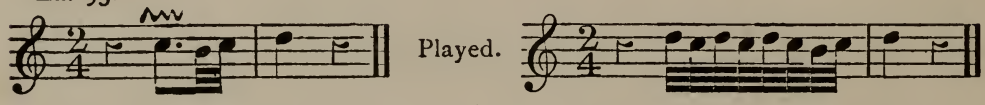


D. When expressed by ~~, unless the Turn is indicated by two notes after the Shake.

Ex. 92.

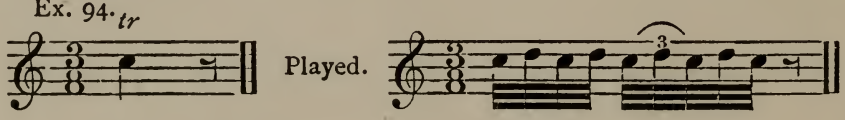


Ex. 93.



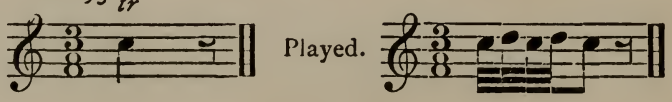
E. When followed by a rest; (in old music the Shake need not occupy the whole value of the Principal note, when followed by a rest.)

Ex. 94. *tr*



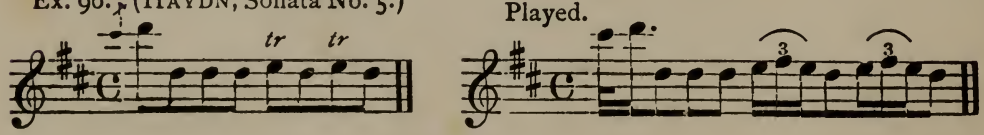
Ex. 95. *tr*

In old music.



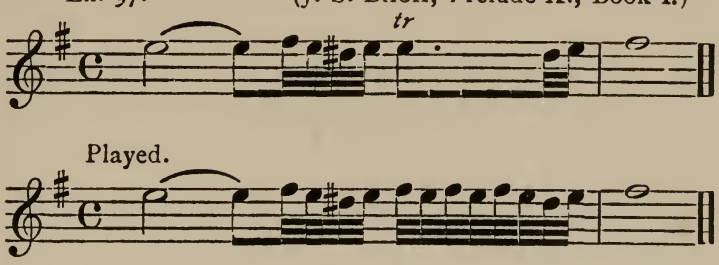
F. When the Shake is upon a note of small value.

Ex. 96. (HAYDN, Sonata No. 5.)

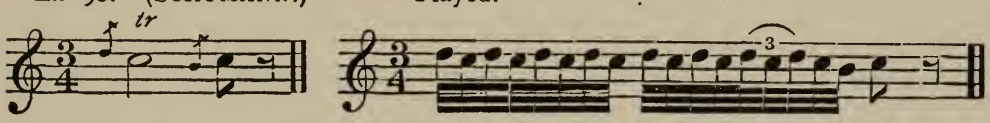


52.—When the Turn of the Shake is indicated by two notes in small type, not included in the time of the bar, the speed of the Shake is left to the player's judgment, but when the two notes are written in full sized notes and included in the time of the bar, they indicate the speed of the Shake. Sometimes a single Acciaccatura note indicates the Turn. (See Ex. 98.)

Ex. 97. (J. S. BACH, Prelude X., Book I.)

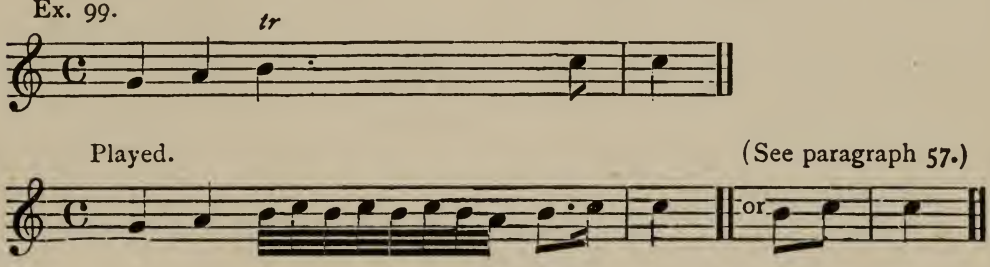


Ex. 98. (SCHUMANN.) Played.



53.—There is one exception to the rule given in paragraph 51A. There *should* be a Turn to the Shake, if it be placed upon a dotted note, which *rises* to an unaccented note, equal in value to the dot.

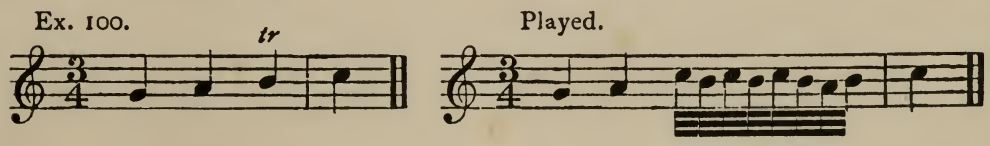
Ex. 99.



THE SHAKE, IN OLD MUSIC.

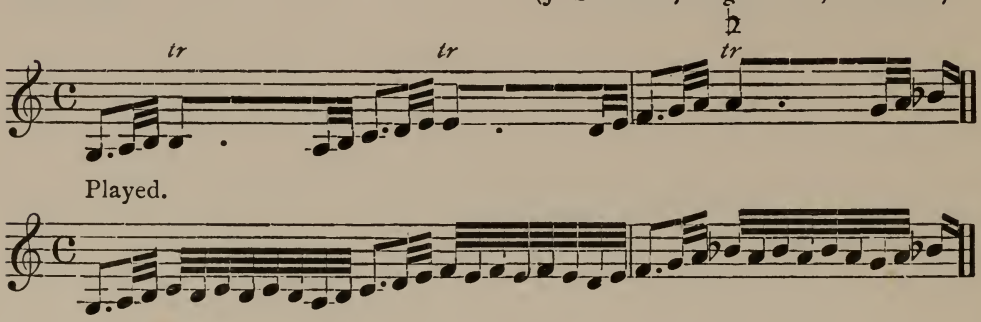
54.—In music composed before the end of the eighteenth century, from and during the time of Bach and Handel, it is generally understood that the Shake (often indicated by ∿∿ or ∿) should commence upon the *upper* note.

Ex. 100. Played.



55.—The Shake should invariably begin on the upper note, when the Principal note has just been heard.

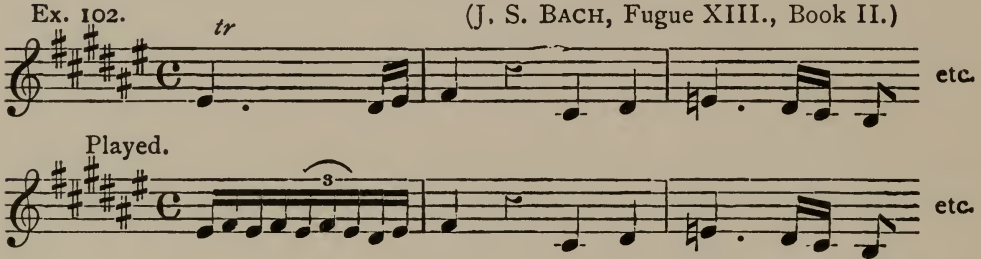
Ex. 101. (J. S. BACH, Fugue XX., Book II.)



56.—The Shake begins on the Principal note and not on the upper note—

A. When it occurs upon the *starting* note of a subject.

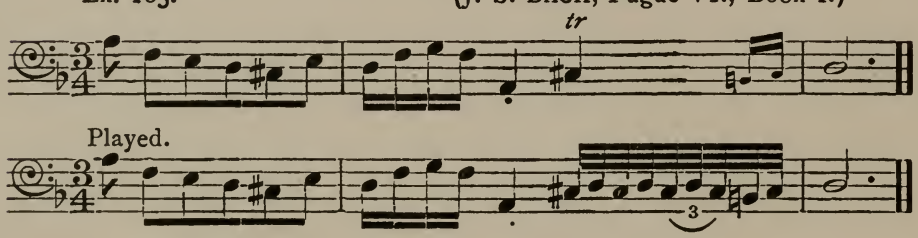
Ex. 102. (J. S. BACH, Fugue XIII., Book II.)



(Also see Ex. 90.)

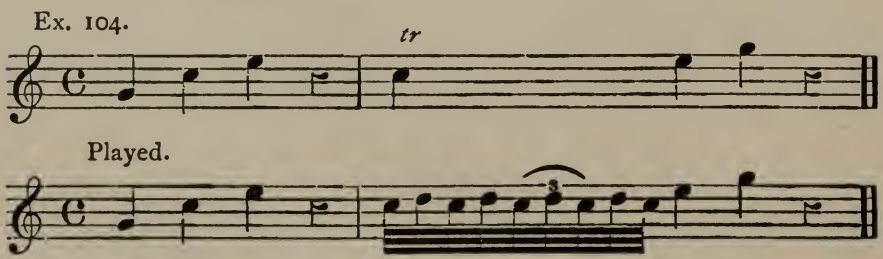
B. When it occurs after a staccato note.

Ex. 103. (J. S. BACH, Fugue VI., Book I.)



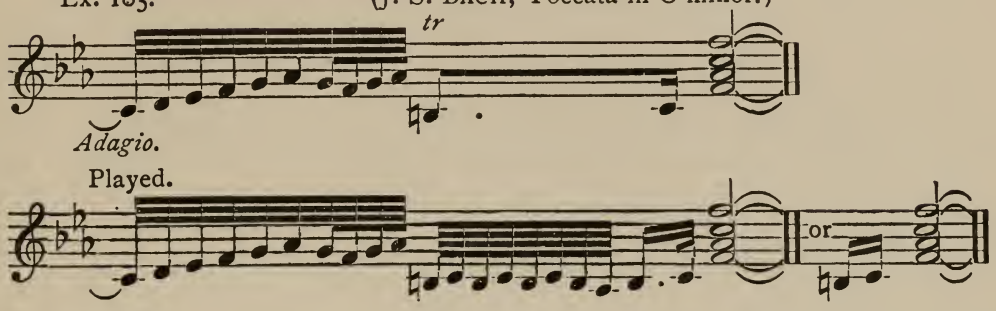
C. When it occurs after a rest.

Ex. 104.



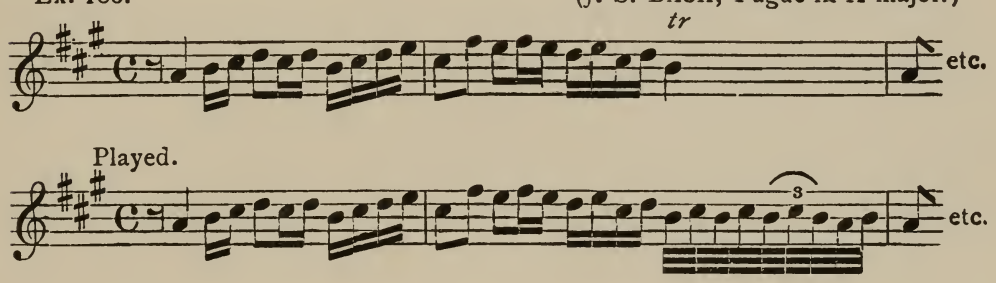
D. When it occurs upon the second note of some characteristic interval.

Ex. 105. (J. S. BACH, Toccata in C minor.)



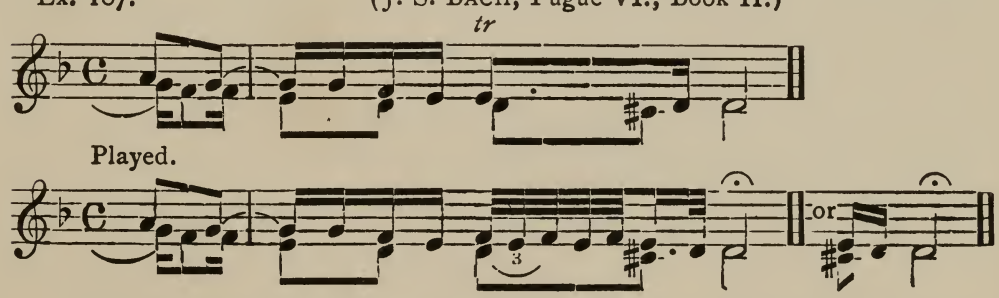
E. When the preceding note is *above* the Principal note, to preserve the melodic outline.

Ex. 106. (J. S. BACH, Fugue in A major.)



57.—When the Principal note is a dotted one, followed by a note equal to the dot, completing the beat, or division of the beat, the Shake should end upon the dot, which may be prolonged* and the following note shortened.

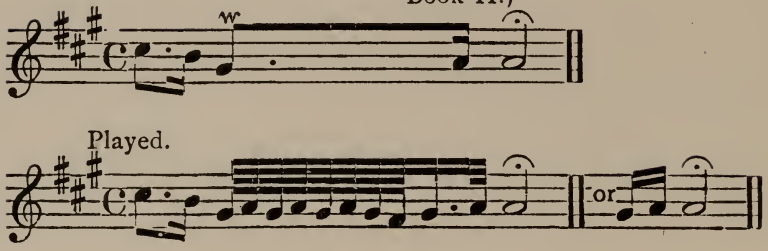
Ex. 107. (J. S. BACH, Fugue VI., Book II.)



58.—No Turn is required when (as in the last example) the dotted note *falls* to the note equal to the dot (completing the beat); if it *rise* to it, however, even though that note be necessarily an unaccented one, there should be a Turn.

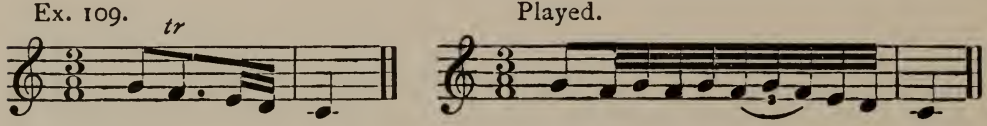
* In music composed before the nineteenth century the value of the dot was very variable.

Ex. 108. (BACH, Fugue XIX., Book II.)

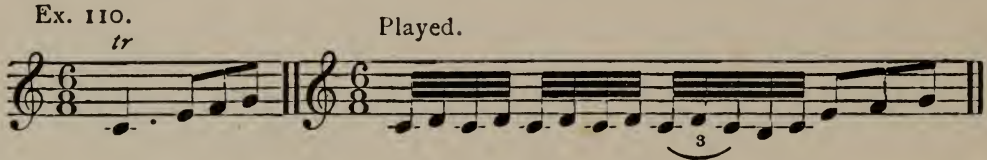


59.—The rule that the Shake should end on the dot (paragraph 57) does not hold good, when the following note is *not* equal to the dot; nor when the following note, though equal to the dot, does *not complete* the beat, or division of the beat.

Ex. 109.



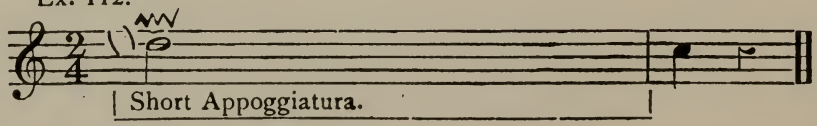
Ex. 110.

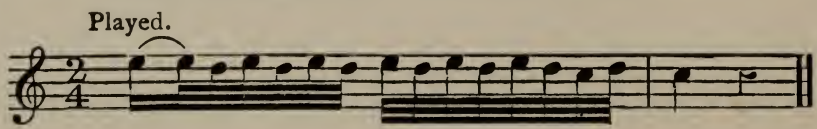


60.—When the Principal note is preceded by an Appoggiatura, the first note of the Shake is tied to the Appoggiatura.

Ex. 111.

Ex. 112.





61.—Another sign is used in old music to indicate the combination of the Appoggiatura and the Shake, viz :—, but the Appoggiatura in this case is not tied to the first note of the Shake.

Ex. 113. (J. S. BACH, Prelude IV., Book I.)

(See also Bach's Fantasie in C minor, Ex. 91.)

62.—In old music (J. S. Bach's works especially), it is often difficult to determine whether the sign indicates an Upper Mordent, or a Shake; the latter is generally intended when the Principal note is followed by two small notes, which may be looked upon as the closing notes of a Turn.

Ex. 114.

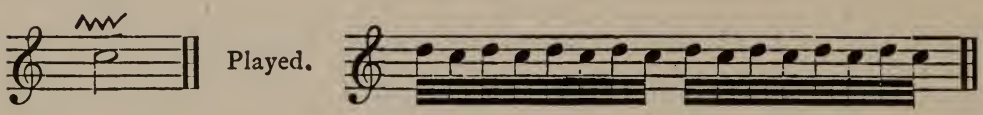
63.—Also in a perfect cadence, when the last note is anticipated in the same part.

Ex. 115.

64.—The Shake is also often expressed by the following signs :—

The Shake without a Turn.

Ex. 116.

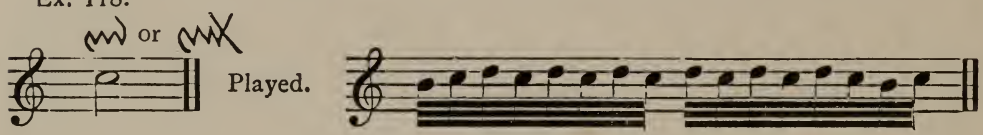


Commencing with an inverted Turn.

Ex. 117.

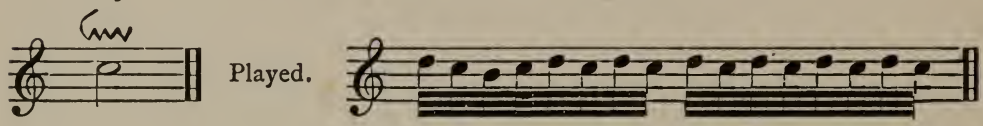
Commencing with an inverted Turn, ending with a direct Turn.

Ex. 118.



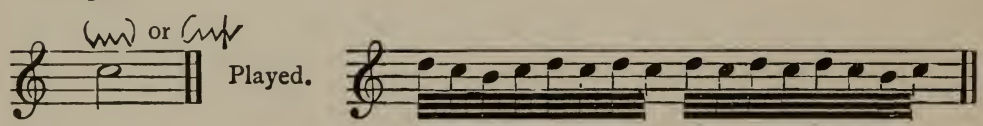
Commencing with a direct Turn.

Ex. 119.



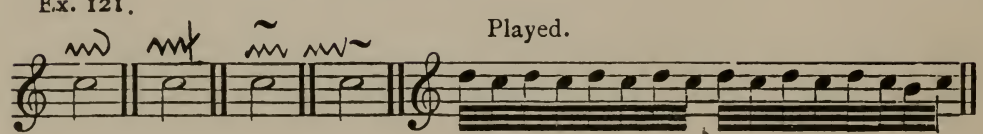
Commencing and ending with a direct Turn.

Ex. 120.



The Shake ending with a direct Turn.

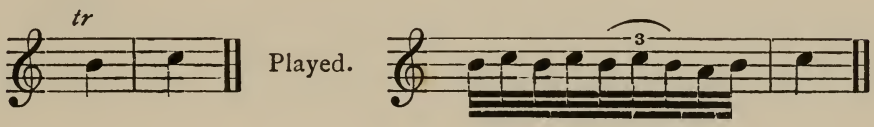
Ex. 121.



THE SHAKE, IN MODERN MUSIC.

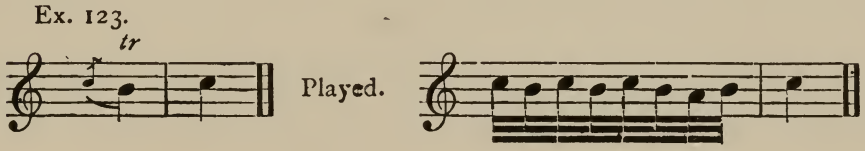
65.—In music composed since the commencement of the nineteenth century,* (Hummel, Czerny and Moscheles) the Shake should begin on the Principal note (unless otherwise expressed).

Ex. 122.

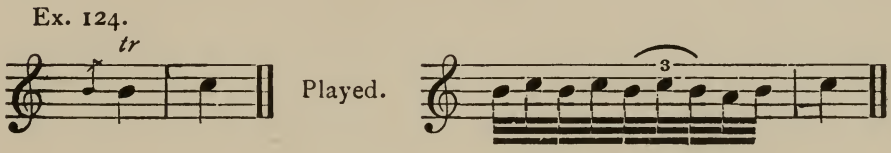


66.—The note upon which a Shake commences is often indicated by a note in small type, placed before the Principal note.

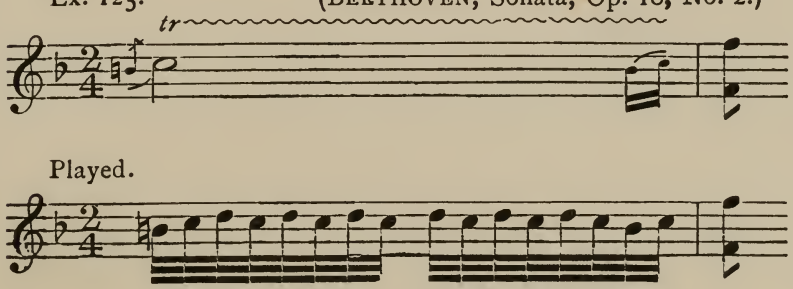
Ex. 123.



Ex. 124.



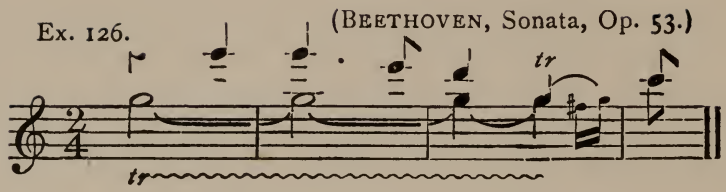
Ex. 125. (BEETHOVEN, Sonata, Op. 10, No. 2.)



67.—The Shake commences upon the *upper* note, when a melody accompanied by a Shake, has to be played with one hand, the melody containing notes out of reach.

* The ornaments in Chopin's compositions should be rendered in the spirit of the old masters.

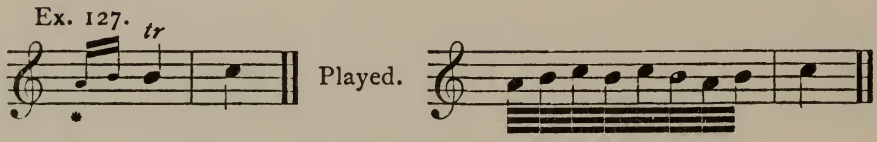
Ex. 126. (BEETHOVEN, Sonata, Op. 53.)



Played.

68.—When the Principal note of a Shake is preceded by two or three notes in small type, they should be incorporated in the Shake.†

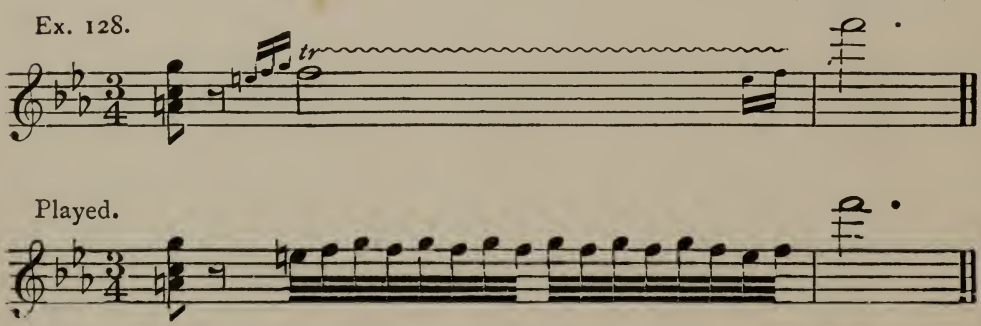
Ex. 127.



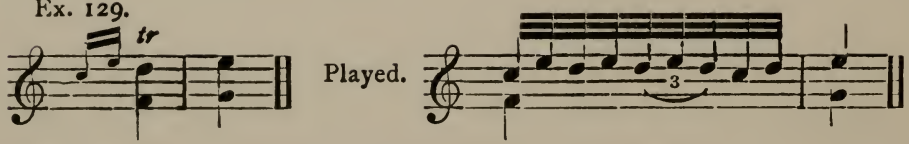
* Observe that the note B is not struck twice.

(SCHUMANN.)

Ex. 128.



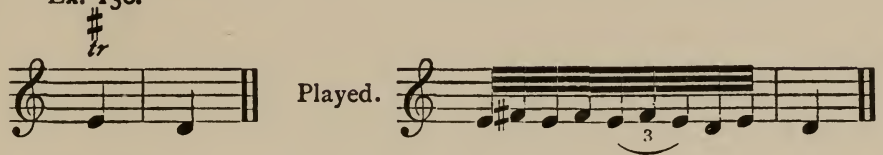
Ex. 129.



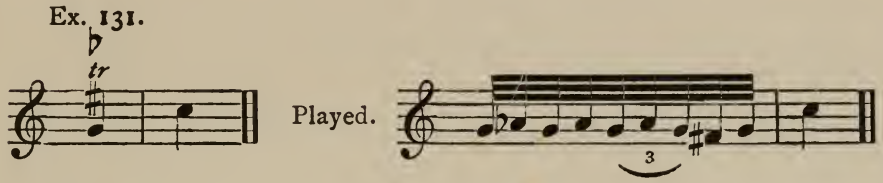
† *See* Chopin's Nocturne, Op. 55, No. 1, and Etude, Op. 25, No. 7.

69.—When a ♯, ♭ or ♮ is placed below or above the Shake, the lower or upper note is to be played ♯, ♭ or ♮, accordingly.

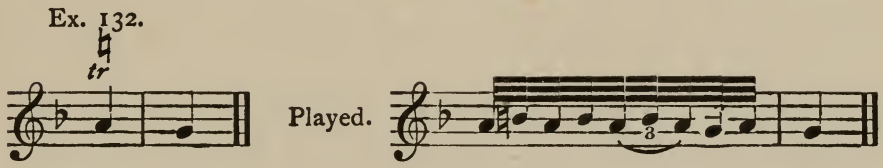
Ex. 130.



Ex. 131.



Ex. 132.

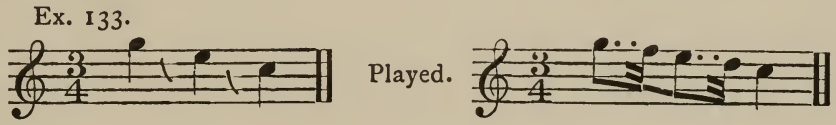


THE AFTER-NOTE.

(German, *Nachschlag.*)

70.—The After-note (in old music) is a note of small value, the time of which is taken out of the *preceding* note; it is expressed by a hook \ or stroke /, and consists of a passing or connecting note, between two essential notes.

Ex. 133.



Ex. 134.

71.—When the After-note occurs (in old music) between two notes of the same pitch, this sign is sometimes used ∧.

Ex. 135.

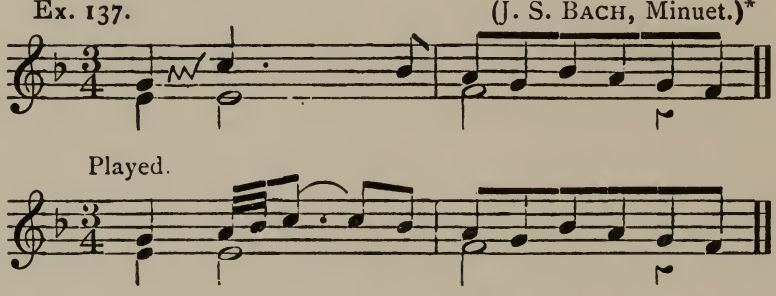
Ex. 136.

THE SLIDE.

(German, *Schleifer.*)

72.—The Slide (in old music) is indicated by a sign somewhat resembling the Upper Mordent; it consists of a diatonic passage of three notes, the time of which is taken out of the note following the sign.

Ex. 137. (J. S. BACH, Minuet.)*



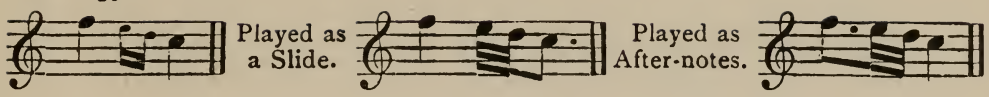
73.—As a general rule, all ornamental notes are played within the time of the Principal note to which they belong; but whether the Principal note is the note *preceding* or *following* the ornamental note can, in some instances, only be clearly understood by a reference to and study of the context, under the guidance of an efficient and experienced teacher; for instance, although a single note, printed in small type, is invariably treated as an Appoggiatura, or Acciaccatura, yet when it connects two essential notes of the melody, it may sometimes be looked upon as an After-note.

Ex. 138.

Also when the small ornamental note *anticipates* the following Principal note (see paragraphs 12-13). Again, when two notes are written in small type between two essential notes, it is often difficult to decide whether they indicate a Slide, or After-notes.

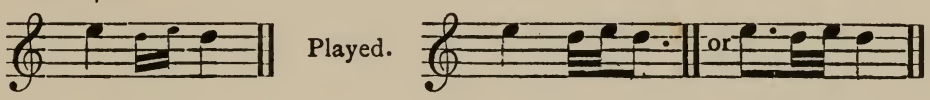
* Also see Schubert's "Moments Musicaux," No. 3, in F minor.

Ex. 139.



The two small notes in the following Example might be either an Upper Mordent or After-notes.

Ex. 140.

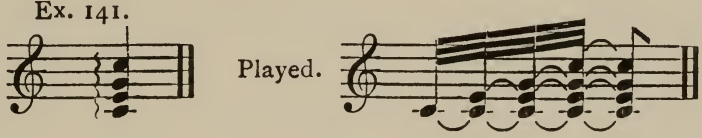


THE ARPEGGIO.

(From the Italian, *Arpa.*)

74.—The sign } indicates that the notes of the chord before which it is placed should be played quickly, one after the other, beginning at the lowest note on the beat, all the notes, after they are struck, being held down during the value of the chord.

Ex. 141.



75.—When the Arpeggio is written in small notes, it still begins on the beat, but the small notes are not held down.

Ex. 142. (MOZART, Sonata No. 5.)

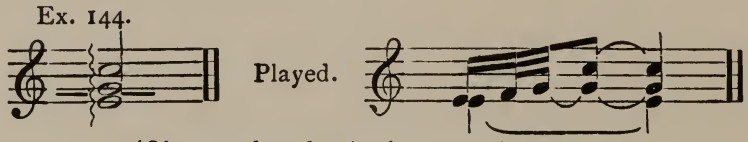
76.—The above rule with regard to the commencement of the Arpeggio on the beat, does not always hold good, especially when the small notes are written before the notes of a cantabile melody.

Ex. 143.

(Also see Mendelssohn's "Lieder ohne Worte," No. 30.)

77.—The addition of the Acciaccatura or Short Appoggiatura, to the Arpeggio, is expressed by a stroke, under the note before which the Acciaccatura is to be played.

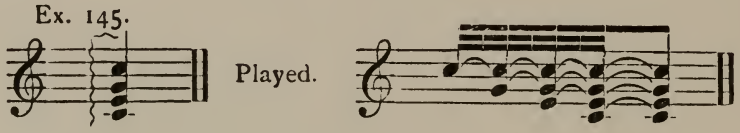
Ex. 144.



(Observe that the Acciaccatura is not held.)

78.—The Downward Arpeggio (sometimes met with in old music) is played as follows:—

Ex. 145.



79.—When (in old music) chords are marked with the word "Arpeggio," all the notes of the chord should be played rapidly one after the other, both up and down several times *ad lib.*

Ex. 146.

Ex. 147. (J. S. BACH, Fantasie in D minor.)

THE BEBUNG.

80.—The Bebung is an old form of musical ornament found in works written for the clavichord; it is expressed by a curve and dots placed over a note which is to be gently repeated *without lifting the finger entirely from the key.*

Although its proper performance is only possible upon the clavichord, it is, nevertheless, met with in the pianoforte works of Beethoven and Chopin. The dots are usually omitted, and it generally consists of a curve placed over, or under, two notes or chords of the same pitch; at first sight it appears to be a bind or tie, but as a change of finger is marked, it is obvious that a repetition of the note is intended. In playing the Bebung on the pianoforte it is generally understood that the first note should be struck somewhat firmly, and the second note lightly and smoothly, carefully avoiding any break between the two notes.

(Chopin, Ballade, Op. 47.) (Beethoven, Sonata, Op. 110.)*

* There are numerous examples of the Bebung in this Sonata.

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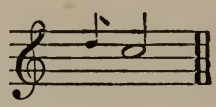
THE APPOGGIATURA.

(Paragraphs 1—8.)

1.—Name and describe the two kinds of Appoggiatura found in *old* music.

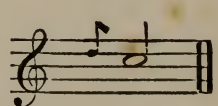
2.—Write out in full the following Long Appoggiatura, and indicate upon which note the accent should be placed.



3.—How is the (*a*) Short Appoggiatura expressed in *Modern* Music?
(*b*) Long Appoggiatura expressed in *Modern* Music?
Give examples.

4.—How much of the value of the principal note does a Long Appoggiatura generally take, when placed before :—
(*a*) a dotted note of moderate length?
(*b*) a dotted note of short value?
(*c*) a note tied to a shorter note?
Give an example of each.

5.—In old music the Long and Short Appoggiature are often expressed in the same way, viz., by a small note thus :—

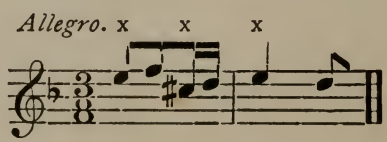


How then can the difference between them be distinguished?

6.—How is the Short Appoggiatura *sometimes* indicated in old music? Give an example.

7.—In J. S. Bach's music should a Long or a Short Appoggiatura be generally understood?

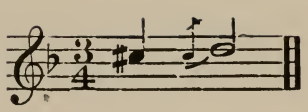
8.—Re-write this passage indicating the original signs for the Appoggiature. x



THE ACCIACCATURA.

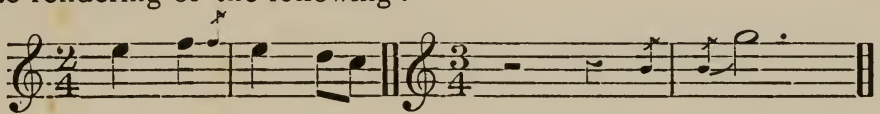
(Paragraphs 9—13.)

9.—Write out in full the following Acciaccatura :—



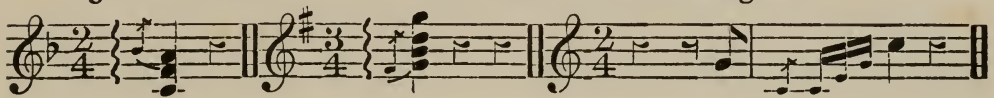
10.—In what way does the Acciaccatura differ from the Appoggiatura (*a*) in appearance, (*b*) in execution?

11.—How should the Acciaccatura be performed when it is separated from the principal note by a bar-line? Write out an approximate rendering of the following :—



12-—State in what way an Acciaccatura affects an (*a*) Arpeggio *chord*, (*b*) an Arpeggio *written in small notes*.

13.—Write out in exact time values the following :—



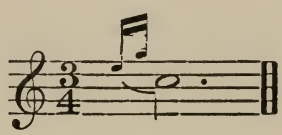
14.—Re-write these passages from Beethoven, indicating the original signs for the Acciaccature :—x

THE DOUBLE APPOGGIATURA.

(Paragraph 14.)

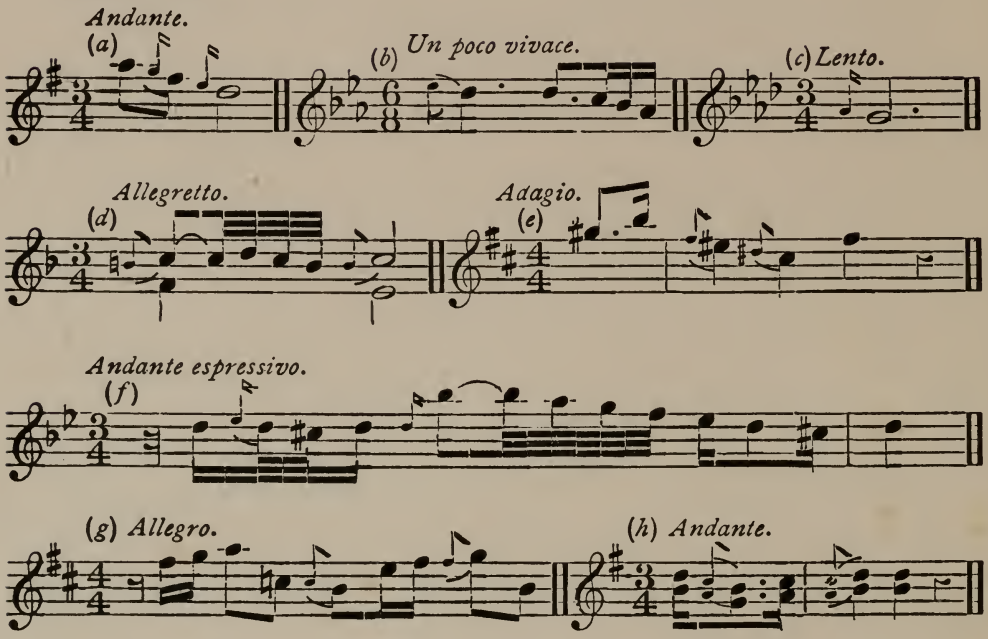
15.—What is meant by a Double Appoggiatura? Give an example with its approximate rendering.

16.—Why may the following *not* be considered a Double Appoggiatura?

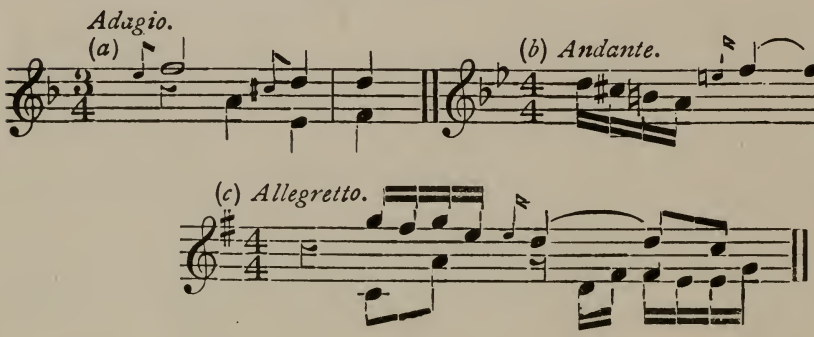


17.—Write out the following ornaments in musical notation :—

From BACH.

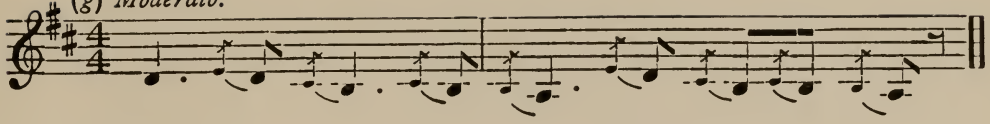


18.—From HANDEL.



19.—From HAYDN.

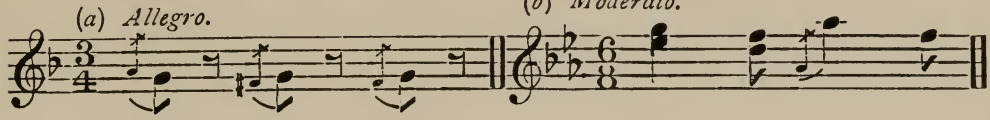
(g) *Moderato.*



20.—From MOZART.

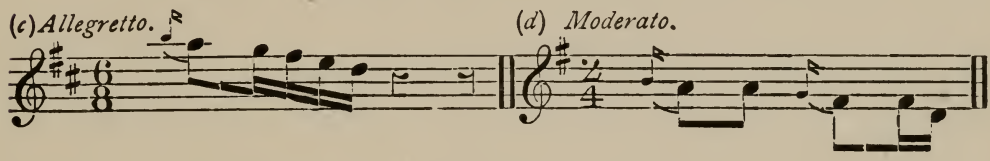
(a) *Allegro.*

(b) *Moderato.*

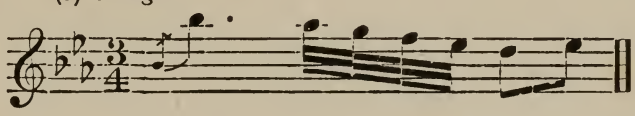


(c) *Allegretto.*

(d) *Moderato.*



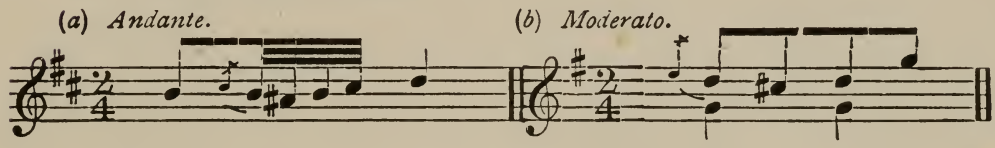
(e) *Adagio.*



21.—From BEETHOVEN.

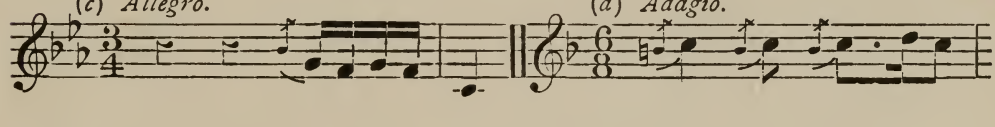
(a) *Andante.*

(b) *Moderato.*



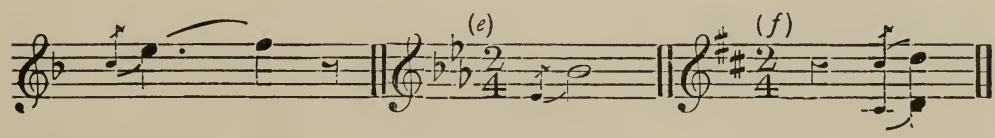
(c) *Allegro.*

(d) *Adagio.*



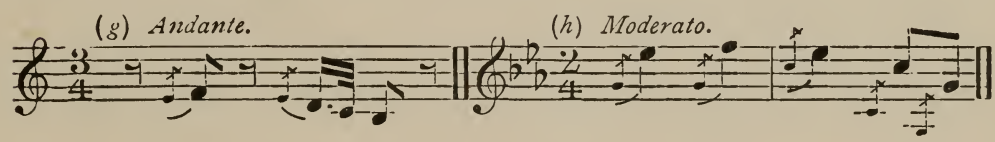
(e)

(f)

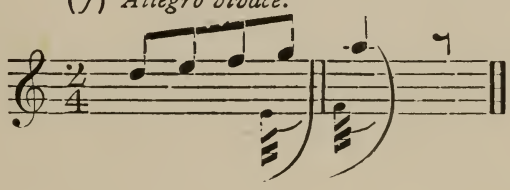


(g) *Andante.*

(h) *Moderato.*



(j) *Allegro vivace.*

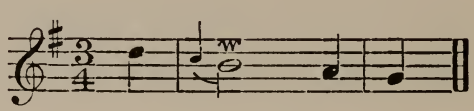


THE UPPER MORDENT.

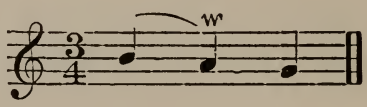
(Paragraphs 15—19.)

22.—Is the Upper Mordent called by any other name? Write an example using Middle C as the principal note, making the whole a crotchet in length, and indicating upon which note the accent should come.

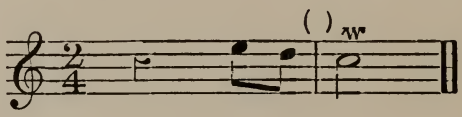
23.—What is the note C in the following example called? Write out the passage.



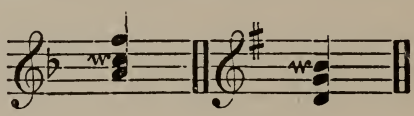
24.—What is implied by the Slur between B and A in the following example?



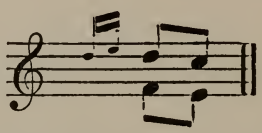
25.—Write out this passage in full:—



26.—Which note is affected by the Mordent in the following examples? Express them in exact notation.



27.—Re-write the the following passage in two different ways:—

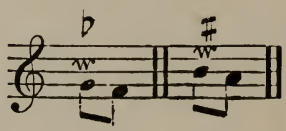


(*a*) Indicating the sign for the ornament represented by the two small notes.

(*b*) Giving the notes their full musical value, as they would be played.

28.—At what distance may the upper note of the Upper Mordent be above the principal note? Is there any rule bearing upon this point?

29.—What does an accidental indicate when placed over the sign of the Upper Mordent? Write out the following examples:—



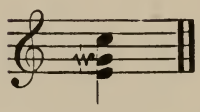
THE LOWER MORDENT.

(Paragraphs 20—26.)

30.—Describe the Lower Mordent. What is it called in German?

31.—Is the Lower Mordent found in modern music?

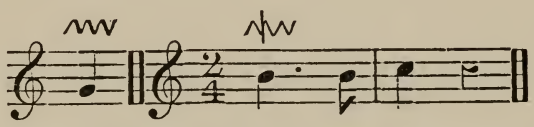
32.—What does an accidental imply when placed below the sign of the Lower Mordent? Give an example.

33.—Write the following as it should be rendered 

34.—In what way is the Short Appoggiatura sometimes combined with the Lower Mordent in old music? Give an example.

THE EXTENDED MORDENT.

35.—What is an Extended Mordent?

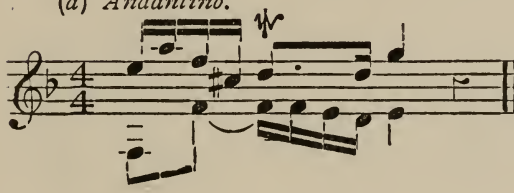
36.—Looking upon the following signs as Extended Mordents, in what way should they be rendered? 

37.—What does the Extended Mordent sign (∧∨) *generally* indicate in old music?

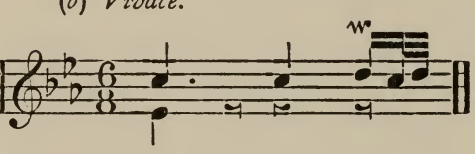
38.—Write out the following in musical notation :—

From BACH.

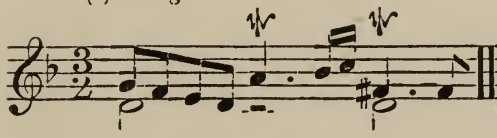
(*a*) *Andantino.*



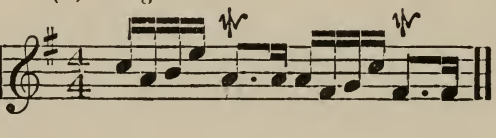
(*b*) *Vivace.*



(*c*) *Allegro.*

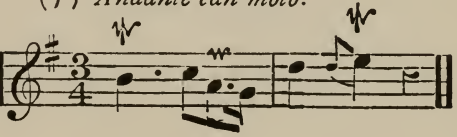


(*d*) *Allegretto.*

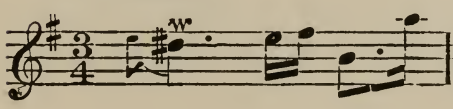


(*e*) *Allegro.*

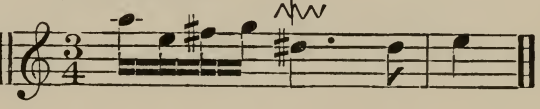
(*f*) *Andante can moto.*



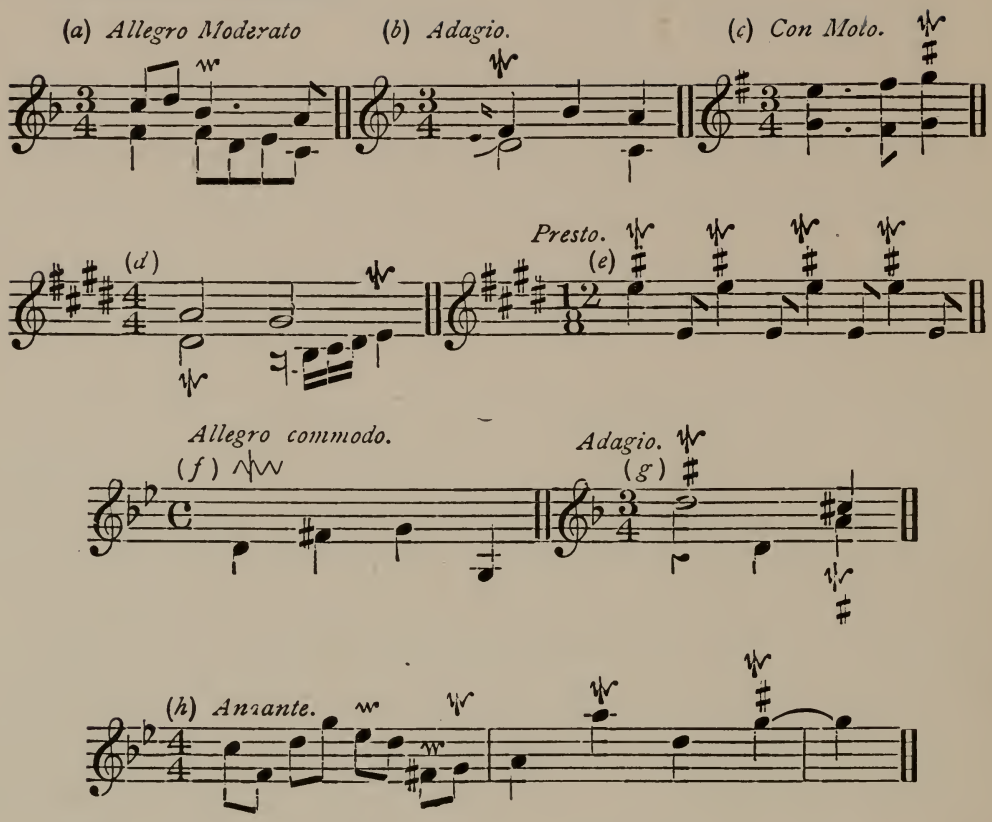
(*g*) *Andante.*



(*h*) *Moderato.*



39.—From HANDEL.



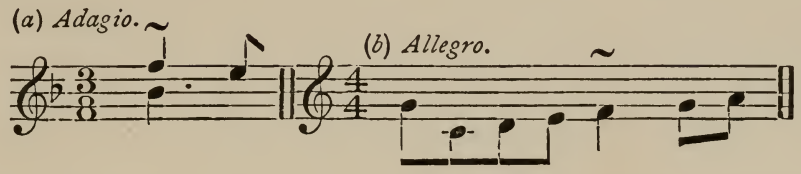
40.

THE TURN.

(Paragraphs 27—47.)

41.—What is a Turn? Is it sometimes called by another name?

42.—Is the time value of the notes of a Turn different in slow and quick tempo? Write out the following Turns as they should be played:—



43.—What does a ♯, ♭, or ♮ placed under or over a Turn indicate?

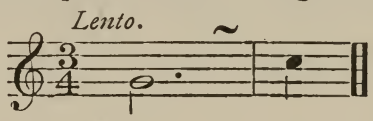
44.—What is the rule with regard to the upper note of a Turn?

45.—Give some general rules which will help to determine whether the *under* note of a Turn should be a semitone, or a tone below the principal note. Give examples.

46.—How should the Turn in J. S. Bach's works be rendered?

47.—When does a Turn begin with the principal note? Give examples.

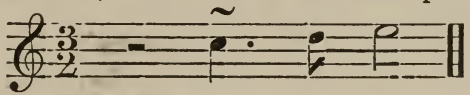
48.—Where is the Turn played when it is placed after a long note? Write out the following example:—



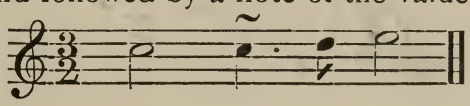
N.B.—All the examples given below (Questions 49—59*) should be written out.*

49.—Give rules for the rendering of a Turn when it occurs over, or after a dotted note:—

(*a*) followed by a note of the value of the dot, completing the beat,—but not of the same pitch.

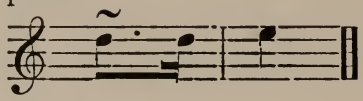


(*b*) preceded by a note double its value, of the same pitch, and followed by a note of the value of the dot.

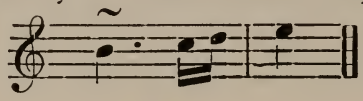


See Ex. 68 Musical Ornaments.

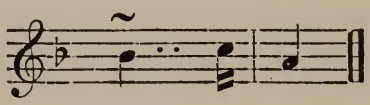
(*c*) followed by a note of the value of the dot, and of the same pitch.



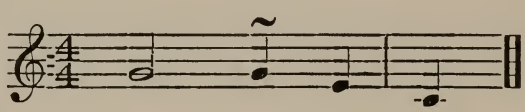
(*d*) followed by two short notes completing the beat.



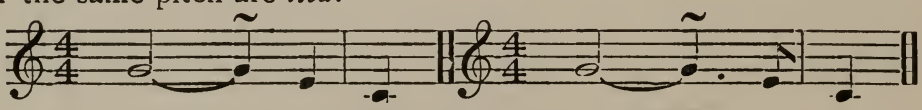
50.—Where should the Turn end when it is placed over a double dotted note?



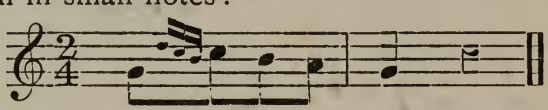
51.—How should a Turn be played when the note over which it occurs is preceded by one of the same pitch, and of twice or four times its value?



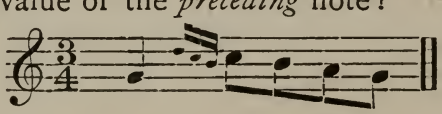
52.—State whether the above rule is affected when the two notes of the same pitch are *tied*.



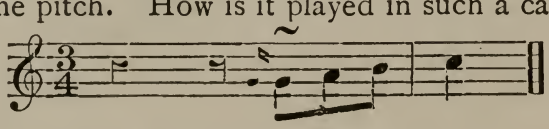
53.—How should a Turn be played when *three* of the notes of the Turn are written in small notes?



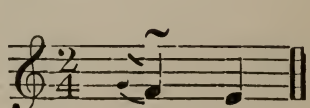
Is the rendering identical when the three notes are written before a note of half the value of the *preceding* note?



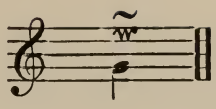
54.—In old music the Turn is sometimes preceded by a small note of the same pitch. How is it played in such a case?



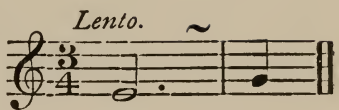
55.—Show the correct rendering of a Turn which is preceded by an Appoggiatura.



56.—Explain the meaning of :—

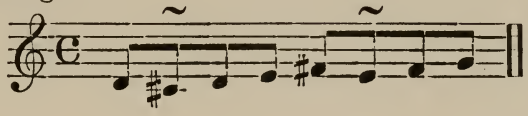


57.—When a Turn occurs at the end of a long note, should it commence on a beat, or division of a beat?



58.—What is an Inverted Turn? Give examples, using the three different signs used for this ornament.

59.—Explain what Beethoven is supposed to have indicated by the following passages :—

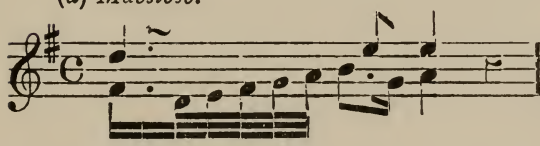


See also Rondo in C. Op. 51, No. 1.

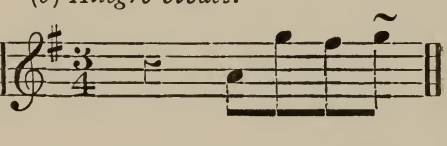
60.—Write out the following Turns in musical notation :—

From BACH.

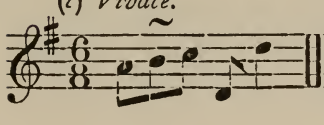
(*a*) *Maestoso.*



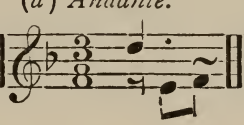
(*b*) *Allegro vivace.*



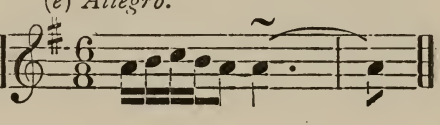
(*c*) *Vivace.*



(*d*) *Andante.*

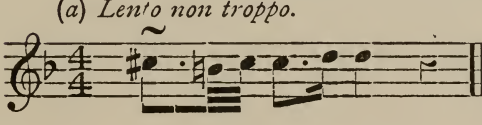


(*e*) *Allegro.*

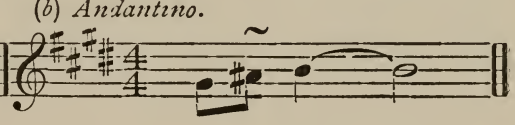


61.—From HANDEL.

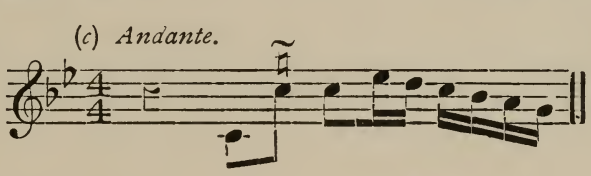
(*a*) *Lento non troppo.*



(*b*) *Andantino.*

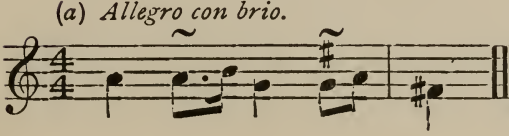


(*c*) *Andante.*

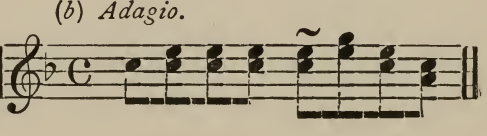


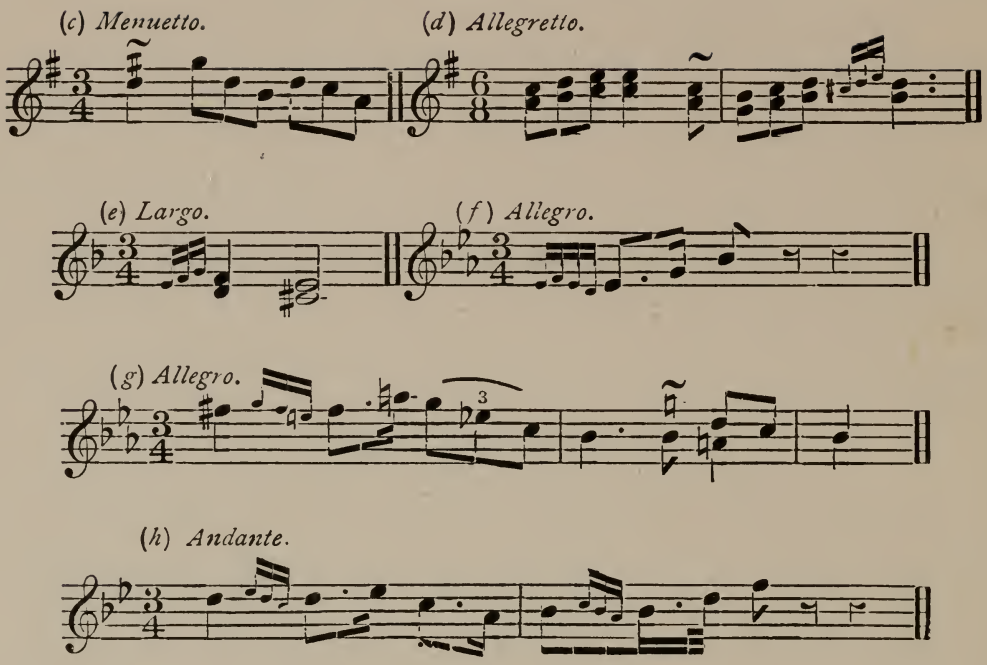
62.—From HAYDN.

(*a*) *Allegro con brio.*

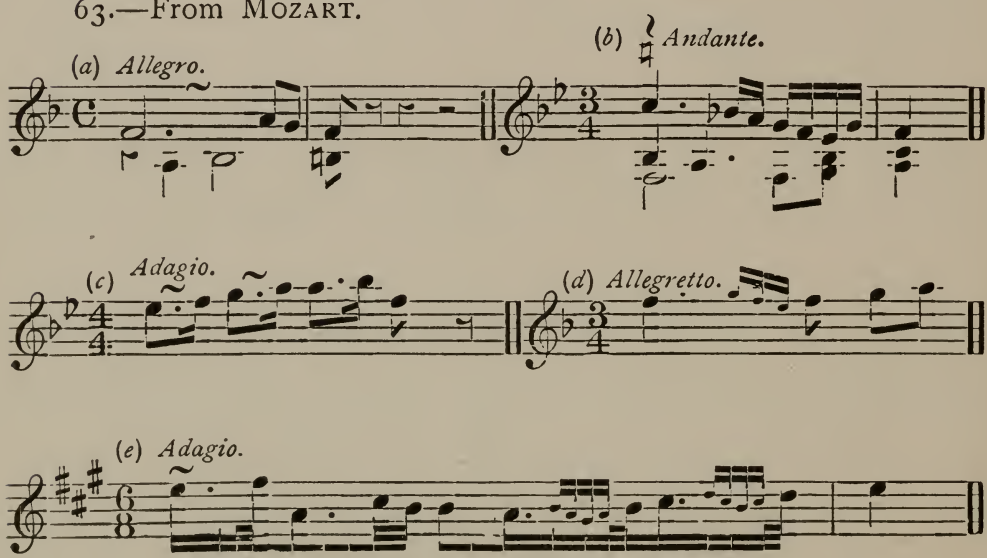


(*b*) *Adagio.*

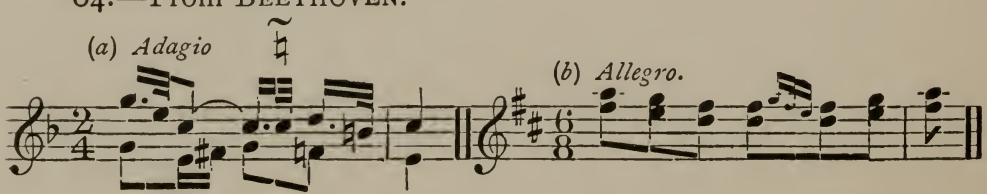




63.—From MOZART.



64.—From BEETHOVEN.



(c)
(d) Vivace.
Largo.
(e)
Allegro.
(f)
Adagio.
(g)
(h) Adagio.
(j) Allegro.
Adagio.
(k)
Prestissimo.
(l)
Largo.
(m)

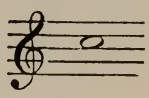
65.

(a) Moderato.
CHOPIN.
(b) Allegro.
WEBER.
(c) Larghetto.
WEBER.
(d) Andante.
MENDELSSOHN.
(e) Allegro.
CLEMENTI.
(f) Lento.
BRAHMS.

THE SHAKE.

(Paragraphs 48—69.)

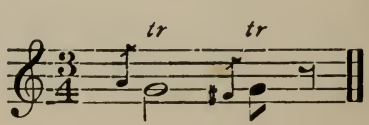
66.—What is a Shake? What is it called in Italian, German, and French?

67.—How is the Shake indicated in modern music, and in old music? Write out a Shake in demisemiquavers using this note—  as principal note.

68.—State the one exception to the rule that the upper note of a Shake should be the note of the scale above the principal note. Give an example.

69.—Write out the following examples, bearing in mind the rules referring to the absence, or presence of a Turn at the end of a Shake (paragraph 50—53). After each example state the rule which governs its treatment.

70.—How is the Shake affected by the notes A and F♯ in the following example? Write it out in full.



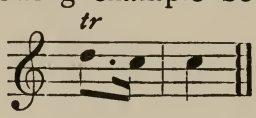
THE SHAKE, IN OLD MUSIC.

(Before and during the time of Bach and Handel.)

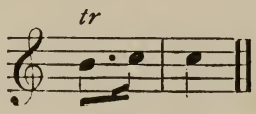
71.—In old music the Shake often begins upon the *upper* note. Give an instance when this is *invariably* the case.

72.—Give illustrations, in musical notation, of five different cases where the Shake begins on the principal note, and not upon the upper note, quoting after each example the rule bearing upon the point in question.

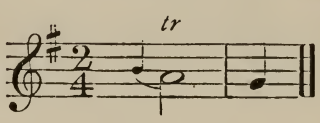
73.—Where does the Shake end, when the principal note is a dotted one, followed by a note completing the beat or division of the beat? And may the penultimate note in the following example be shortened in time value? Write it out in full as it should be rendered.



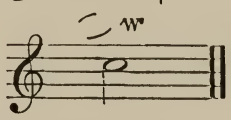
74.—In what way should this example be treated differently to the previous one? Explain the answer in musical notation.



75.—What is indicated by the note B in the following example? Show how it should be rendered.

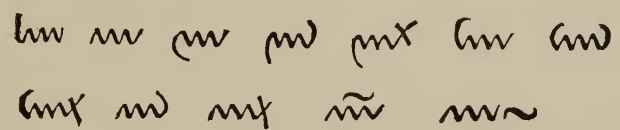


76.—What is indicated by these signs .—



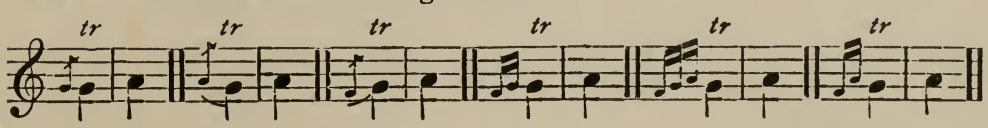
77.—In Bach's works how can it be determined whether the sign *W* indicates a Shake or an Upper Mordent? Give two examples.

78.—Write out fully the following Shakes (found in old music), upon the note C :—



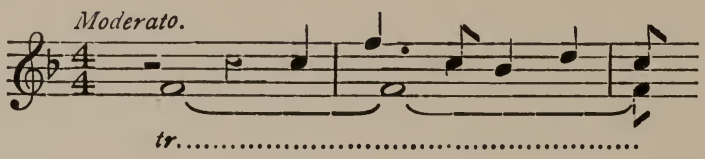
THE SHAKE, IN MODERN MUSIC.

79.—In modern music the Shake generally begins upon the principal note. What signs are used to emphasise this rendering, and also to indicate that the Shake should commence on the upper note? Write out the following Shakes :—



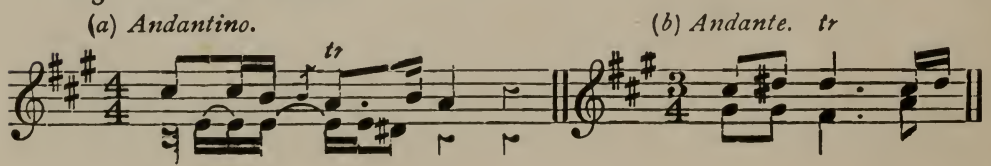
80.—Name the modern composer, the ornaments of whose compositions should be rendered in the spirit of the old masters.

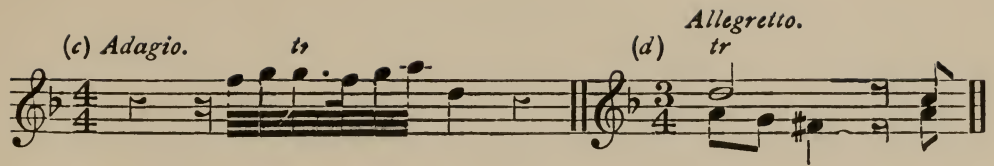
81.—Show in musical notation how this passage should be rendered :—

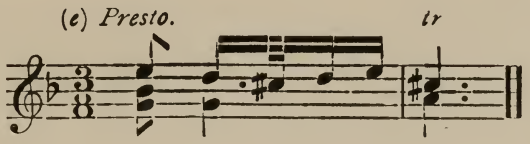


82.—Write out fully the following Shakes in musical notation :—
From BACH.

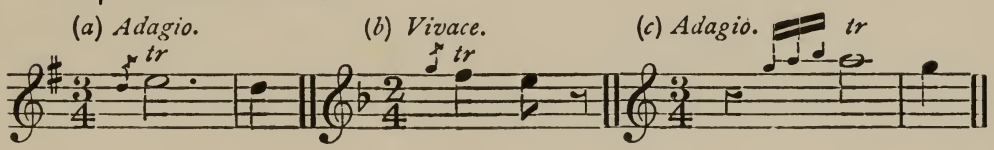
83.—From HANDEL.

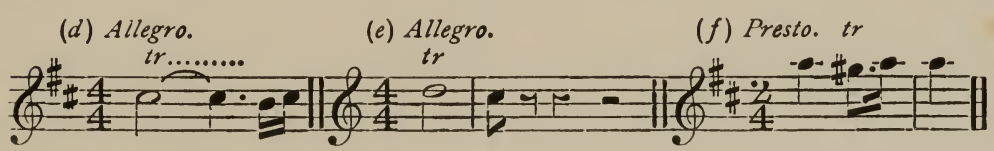




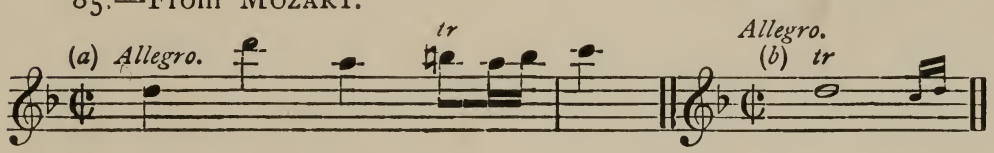


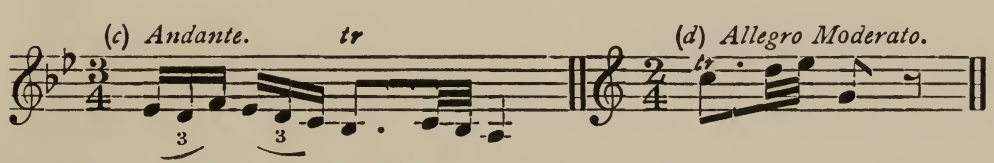
84.—From HAYDN.

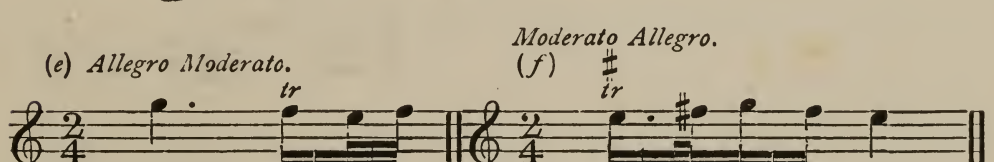


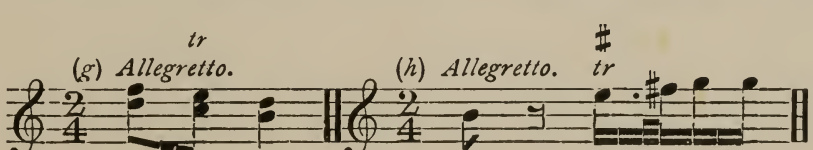


85.—From MOZART.









86.—From CHOPIN.

87.

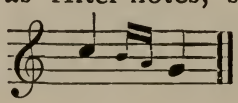
THE AFTER-NOTE, AND THE SLIDE.

(Paragraphs 70—73.)

88.—What is the After-note, and what is it called in German? Give four examples, using a different sign for each.

89.—What is the Slide? What is it called in German? Give an example showing the sign generally used.

90.—What is the essential difference between the After-note and the Slide? Give a rendering of the following example in two different ways; first by treating the small notes as After-notes, secondly by considering them as constituting a Slide.

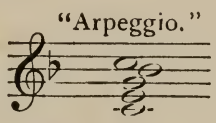


THE ARPEGGIO.

(Paragraphs 74—79.)

91.—Write out in correct notation the following Arpeggi :—

Arpeggio in old music.

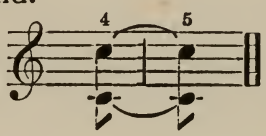


THE BEBUNG.

(Paragraph 80.)

92.—Say what you know about the old form of musical ornament called the Bebung, especially mentioning two celebrated composers of the 19th century in whose works it may be found.

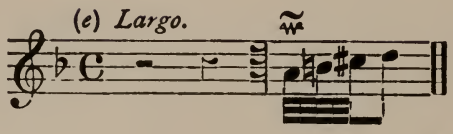
Explain the meaning of this example :—



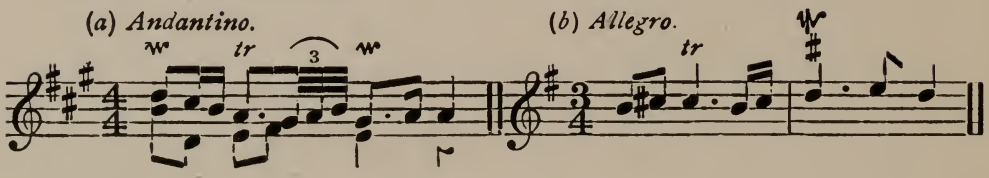
COMBINED AND MISCELLANEOUS ORNAMENTS.

93.—The following various Musical Ornaments are to be written out in full :—

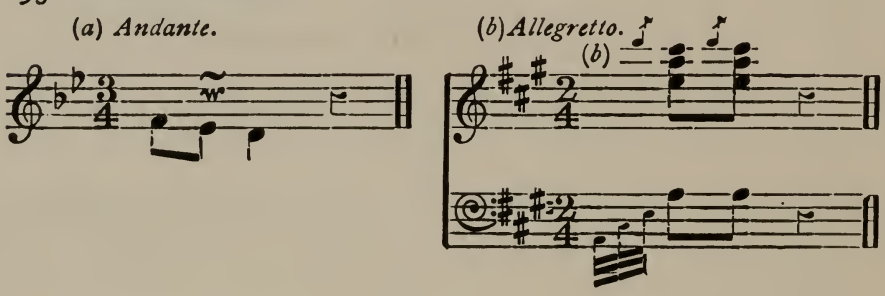
From BACH.



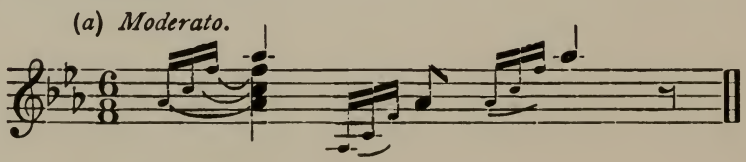
94.—From HANDEL.

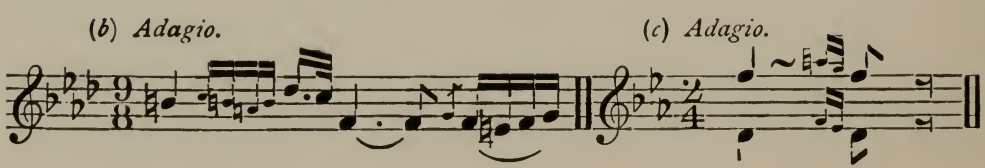


95.—From MOZART.



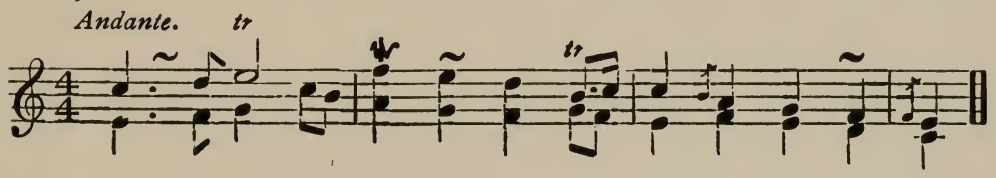
96.—From BEETHOVEN.





97.—From CHOPIN.

98.



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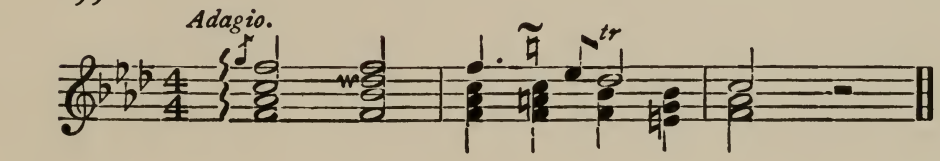

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